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The city's tangled plan
for green energy.
By JOE ESKENAZI





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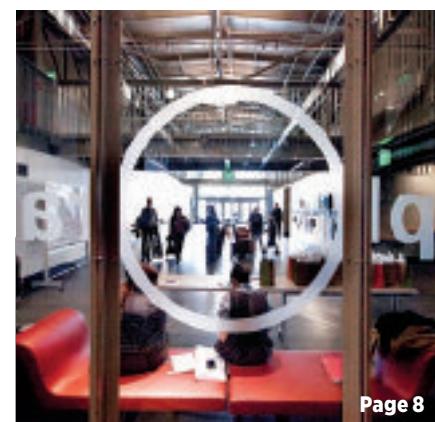
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Photo Illustration by Audrey Fukuman

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CATCHING A RIDE

Focus should be on limos, not taxis: The SFMTA needs to focus on stopping illegal limos from stealing the fares of taxi drivers off the street ["Color Schemes," Rachel Swan, News, 4/3]. This is a much greater problem to a driver's income than the stupid \$5 to get a cab for a shift. WTF. Where is people's common sense?

SFMTA2013

TAXIS VS. START-UPS

Reader for the cab industry: The idea of "the sharing economy" is equivalent to the superfluous duplication of high-risk businesses that embodies the Wall Street Ponzi scheme, with incentives provided by neo-liberal capitalism ["Chopped Livery," Rachel Swan, feature, 3/27]. That is, deregulation, privatization, and government realignment, subjecting countries and citizens to fungible speculative assets. Growth induced disparity eventually ensues. Uber, SideCar and Lyft are rent-seekers, feeding off disengaged, reckless consumers who have no notion of the future consequences.

AWAYNERAMSEY

Reader for the cab-industry competition: The taxi industry in S.F. has been so corrupt,

greedy and unsafe for so long that I have zero guilt about taking a Lyft instead of sitting in the rain for 20 minutes only to have the first cab that actually stops ask where I am going and then say "I don't go there" before driving off and leaving me alone. They brought this upon themselves.

WAWAWUWU

BLOG COMMENTS OF THE WEEK

Traffic woes didn't dampen reader's day: Love Erin Sherbert's writing style ["President Obama to Arrive in S.F. Today, Traffic Will Suck," the Snitch, 4/3]! I live near the fundraising sites, so I saw some of the demonstrators during my late afternoon walk. They were well-organized and friendly.

ABJDSF

Marin residents are still crying: Some things never change ["Recent Acquisitions: Commuter's Crying Towel for Marin Residents," Alexis Coe, the Exhibitionist, 4/2]. Marin County residents like to believe that they live in the hippest, coolest, most progressive place in California, but in reality they live in a traffic-jam nightmare. Created by intention, by civic and county leaders that refused to make plans for additional roads

"Marin County residents like to believe that they live in the hippest, coolest most progressive place in California, but in reality they live in a traffic-jam nightmare."

THOSEWERE THE DAZE, COMMENTING ON "RECENT ACQUISITIONS: COMMUTER'S CRYING TOWEL FOR MARIN RESIDENTS"

or any rail transportation. Perhaps "Commuter's Crying Towel" should be updated.

THOSEWERE THE DAZE

Reader reminds writer that it's just a song: Take it easy ["Beyoncé's "Bow Down":

How Did She Go So Wrong?" Rae Alexandra, All Shook Down, 3/22]. It's just a song. It's just pop music. Simmer down. It's meant to be enjoyed, not dissected. It's pop music, fluff, cotton candy, like all pop songs are. What's the problem?

CHRISWISEOWL

Letters Policy

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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LEVEL CLEARED

Could Google's new mobile game make the city safer?

BY BETH WINEGARNER

On any given night, Golden Gate Park's Music Course is bustling with smartphone-wielding gamers, battling over virtual energy-spewing "portals" on the park's landmarks.

Unlike the park's usual complement of crazies, these gamers are playing Google's new mobile augmented-reality game, *Ingress*. Although Google won't divulge just how many *Ingress* players are in San Francisco, the game was born at the tech giant's Spear Street office, and the city remains one of *Ingress*' most competitive zones, says John Hanke, vice president of Niantic Labs, the game's design team.

Niantic includes engineers who created the technology underlying Google Maps, and *Ingress* is entirely location-based. Fire it up on your phone, and you'll see a grid of the streets around you, lit up with portals centered on landmarks such as Lotta's Fountain or Cupid's Span. Players compete day and night to capture portals for their faction.

As anyone who reads the local papers knows, local thieves are making a pretty steady gig out of snatching smartphones from distracted users' hands. Mobile-device theft continues to make up

about half of all San Francisco robberies, says Sgt. Michael Andraychak with the San Francisco Police Department.

And nothing's more distracting than a video game, right? But actually, there hasn't been any spike in cellphone robberies since *Ingress* launched last November, Andraychak says. In fact, Bob Lotti, who supervises the city's park rangers, speculates that a game bringing more people out to San Francisco's parks and streets could make those places safer.

Hanke agrees. "Our hope was to get people to use public spaces more," he says. "It's good for people to use them, and I think they're safer when people use them."

When those places are populated, particularly at night, it not only discourages no-goodniks, but peo-

ple can report any suspicious goings-on, Lotti says. Local *Ingress* players report feeling no more or less safe when they're playing than when they're walking around the city with their phones out of sight — but some have stepped in when they came across a bad scene.

After Dexter Lau watched a nightclub bouncer punch a drunk man to the ground, he stuck around to make sure the man got help. Tom Campbell tried to intervene one night when an inebriated cyclist attempted to bicycle home, and also chased away a fellow *Ingress* player who had unsafely parked in a bus zone to play.

There are less-savory moments, too, as when meth users harassed Eisar Lipkovitz in portal-rich Clarion Alley and insisted he take a hit with them. Andraychak and Lotti urge players to use the buddy system and keep their eyes peeled for trouble. After all, "not everyone in Golden Gate Park is playing a video game," Lotti says.



Cup of Merde

News of the city being "fucking played" reaches France.

Anyone curious about the French take on the America's Cup fiasco is in for a lesson on the difficulties of translating colloquialisms, bureaucratic frustration, and swear words.

Le Monde recently covered the fiscal tussle surrounding the incredible shrinking regatta: Organizers claim sales and hotel tax revenues from the race will suffice to offset anemic private fund-raising.

This was not part of the original arrangement; the city was supposed to be

made whole beforehand — with tax revenue serving as a cherry on top. Per the contract, however, the America's Cup Organizing Committee must merely "endeavor" to meet its fund-raising goal.

"I've shouted publicly to the rooftops how ashamed I am that I see that language" — the vagueness about "endeavor" — "and not reading into what it said. I was fucking played. All the members of the Board of Supervisors were fucking played," Supervisor John Avalos told *SF Weekly* on Feb. 20.

Here's how *Le Monde* translated that:

"J'avais publiquement crié au scandale pour dire mon opposition à l'emploi du terme banal 's'efforceront,' et je peux aujourd'hui dire que tous les membres de l'assemblée se sont

fait foutrement avoir," a-t-il déclaré le 20 février dans l'hebdomadaire SF Weekly.

This is a solid — but not exact — reconstruction of Avalos' lament ("I shouted publicly to the rooftops" wouldn't mean the same thing to a French speaker). Here's a translation of their translation:

"I publicly cried scandal to express my opposition to the use of the wobbly term 'endeavor,' and I can today say that the members of the assembly were fucking played."

Incidentally, running the business end of Avalos' quote through a Google translator results in an incorrect — but vastly entertaining — result: "I can say all members of the assembly are done fucking you."

JOE ESKENAZI

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PUSHING INTO NEW TERRITORIES

The Exploratorium goes to deeper and darker places in the uncommon mind.

BY KATIE TANDY

On April 17, the new Exploratorium opens on Pier 15, boasting 333,000 square feet of metaphysical playgrounds and more than 600 exhibits — both indoor and outside — that serve as a testament to founder Frank Oppenheimer's experimental stance on learning, teaching, and interacting with the world around us. (It's also poised to be the first net energy zero building in the world.) While his brother Robert is better known (for being the father of the atomic bomb), Frank was an inspired physicist in his own right — also aiding the Manhattan Project. His legacy of redefining education has made him synonymous with the Exploratorium, and in turn, the Exploratorium has become synonymous with celebrating science and the mind behind it.

Following World War II, Frank Oppenheimer was blacklisted — ah, the woes of the Red Scare — and he turned to cattle farming before finally landing a teaching job 10 years later at a Colorado high school. He wended his way back into university physics and soon was awarded a grant from the National Science Foundation to develop new educational methods — namely the “Library of Experiments” — which served as the foundation of the Exploratorium when it opened its doors in 1969 at its original location, the Palace of Fine Arts.

Oppenheimer's rejection of conventional teaching methods has since yielded thousands of new teaching methods across the globe. The Exploratorium lays claim to the fact that currently 80 per cent of the world's science centers use Exploratorium-developed exhibits, which present science education as an interactive experience rather than as passive, look-but-don't-touch installations. By combining the artistic vision of 13 gallery curators and a stall of physicists, geneticists, biologists, chemical engineers, social psychologists, astronomers, and neuroscientists, the new Exploratorium is further pushing the boundaries of what it means to be a museum.

While the Exploratorium began



Joseph Schell

planning the new space nearly 10 years ago, it wasn't until 2007 that a \$300 million-dollar fundraising effort began. The 44-year-old Exploratorium closed its gates this past January and set its sights on Pier 15.

In addition to a sweeping, loft-like design, with one gallery flowing into the next, the new museum boasts double the classroom space of the previous site and an outdoor gallery, complete with a storm machine and an “Aeolian Harp” (about which see below), as well as 1.5 acres of free space with a plaza, promenade, and food carts. An all-glass observatory (and terrace) provides 360-degree views of the city and

The new Exploratorium expands its programming and encourages more interaction between the public and the artists and scientists behind the exhibits.

the bay; together manmade and natural elements collide in a series of exhibits designed to explore human impact and trace the evolution of our surrounding environment.

The \$300 million price tag does more than bolster the Exploratorium's art, exhibits and grounds, however. April 17's opening also marks an expansion of the museum's programming, including twice-

monthly late nights (until 10 p.m.) on first Wednesdays and first Thursdays.

Thursdays it's adults only (18+), so prime yourself for a stiff one instead of a stroller. Staff scientists, innovators, and artists will also gather for several series in the coming months, discussing the nature of perception as well as Bay biology, evocative cinema, and site-specific sound installations.

That the artists and scientists behind the exhibits will interact with the public is an echo of Oppenheimer's “learning by doing” paradigm — uncommon minds messing with the established way of doing things. In the previous space, that has translated into childlike fascination, a desire to tinker, to play. That's present in the new space, certainly; but here there's also a focus on the darker implications of “uncommon minds.”

Pamela Winfrey, a senior artist at the museum — flanked by social psychologist Hugh McDonald, Ph.D. — is a 34-year veteran of the Exploratorium and designer of a new exhibition, “The Changing Face of What is Normal: Mental Health.” It marks a conscious departure from the previous Exploratorium's offerings.

“We wanted to really push interactivity,” says Winfrey. “Can we take you to a place you can only go in your mind?” The previous incarnation of the Exploratorium focused on physical objects designed to be touched. “What is Normal” is more, well, normal in that sense; the interaction is with what is observed, how that plays with concepts in the mind.

The exhibition explores the difficulty of categorizing human behavior: how we

Hands On

We get it. Six galleries filled with more than 600 exhibits can be a bit daunting. Here's some exceptionally cool stuff to check out the first time around. K.T.

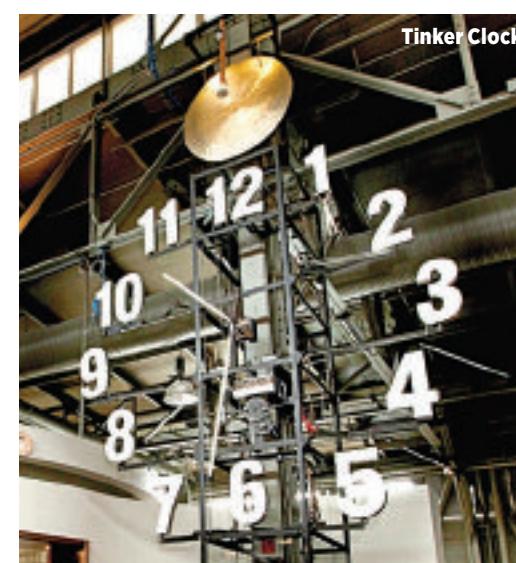
• **The Aeolian Harp:** Artist Doug Hollis has “reimagined” a piece he first created with Oppenheimer around '75 for the roof of the Palace of Fine Arts. Now perched between Piers 15 and 17, the Harp is a wind-activated sound structure that translates the Bay's breezes into eerie music.

• **Animation Station:** Create your own stop-motion animation sequence and upload the brilliance immediately to YouTube.

• **Fog Bridge:** Crafted by Japanese artist Fumiko Nakaya, the Fog Bridge is a 150-foot-long pedestrian walkway between Piers 15 and 17 which is constantly wrapped in clouds of fog thanks to a thousand high-pressure mist nozzles. At night, the ghostly walk will be lit for an otherworldly feel.

• **Giant (Parabolic) Mirror:** Originally built in Germany as a flight simulator, it was once housed in the Smithsonian. See yourself upside down and huge. Weirder still? Even tiny objects far away look crystal clear.

• **Glass Settling Plate:** A high-powered microscope offers a spectacularly up-close-and-personal look at the creatures that make their home in the Bay on everything from cargo ships to pier pilings.



Joseph Schell

should or shouldn't act, think, and talk. "Sanity" is constantly evolving as we make new discoveries — in neuroscience, medication, and behavioral studies — forcing us to question the stigma surrounding the "sick" mind.

Winfrey and McDonald are launching this exhibition to coincide with the latest edition of the increasingly controversial Diagnostic and Statistical Manual of Mental Disorders (DSM). With the publication of the fifth addition of the DSM this May, conditions will be both added and removed from the psychiatry bible. Some will be relieved to have their particular mental problem recognized; others will resent being dubbed mentally ill for something they don't believe is a disorder at all. (Like nail biting.)

Winfrey describes the growing controversy and ongoing DSM dialogue as a "rabbit hole," endless in its depth and contradictions.

Together with provocative videos featuring both clinicians and patients discussing mental health — personally, socially, and professionally — "What is Normal" also re-explores a fascinating exhibit first launched in New York: "The Lives They Left Behind," a collection of forgotten suitcases from the Williard Psychiatric Center, a decommissioned mental institution in the Finger Lakes of New York.

In 1995, workers in Williard's attic

discovered 427 suitcases left by patients. Inside were cherished items from the patients' lives, objects meant to buoy their spirits while they were inside. In true

Oppenheimer spirit, a Utica Crib — an adult-size wooden crib capable of being locked and becoming a cage — is also on display. Museum-goers are encouraged to lie down in the crib themselves and listen to a narrative of what it would be like to be shut inside as "therapy."

Not surprisingly, "What is Normal" questions the history of psychiatry and the detrimental effects it had on thousands of lives — everything from epilepsy (misdiagnosed as

"convulsive episodes" and "clouded states") to simply being "odd, tactless and domineering" was considered grounds for being committed in the late 19th century.

"I think it's easy for people to look at those who are mentally ill and think, 'They're not me, they're the other,'" says Winfrey. "The exhibit makes you experience the human as a phenomenon and walk in someone else's shoes. It makes you think, 'I'm so glad I was born now.'" Winfrey hopes the exhibit will make people "reconceive their reality," forcing them to recognize that many of the people in the exhibit are no different from themselves: eccentric or ornery, prone to obsessions — above all, uncommon.

"It really is about eliciting that feeling," she says of future visitors: "There but for the grace of God go I."

•Musical Bench: Take a seat with a friend and make some strange music. A microcomputer sends a small electric current when you complete the circuit between the two armrests. The electrical signal then turns into musical notes. Being sweaty-palmed is desirable for once.

•Remote Rains: A new exhibit that lets its visitors select and experience past storms — recreating the frequency, size, and velocity of a particular storm's raindrops — all gathered by the NOAA. (National Oceanic and Atmospheric Administration.) "Umbrellas recommended."

•Tinker Clock: Designed by English engineer (and cartoonist) Tim Hunkin, this towering clock — reminiscent of both the grandfather

and cuckoo varieties, but somehow neither — is whimsical and wonderful. Make sure to catch it on the hour to see its motors whir into action and reveal a tinker-worthy surprise.

•Visualizing the Bay: A new topographic relief map of the San Francisco Bay Area becomes an interactive projection offering visual data from earthquakes and tides to fog patterns and population distribution according to age and ethnicity. Visitors can choose between a variety of presentations that offer context and insight between the natural and built worlds of San Francisco.

•Wind Table and Wind Tubes: Take flight! Construct a variety of flying machines and see how they'd fare by testing them in columns of moving air.

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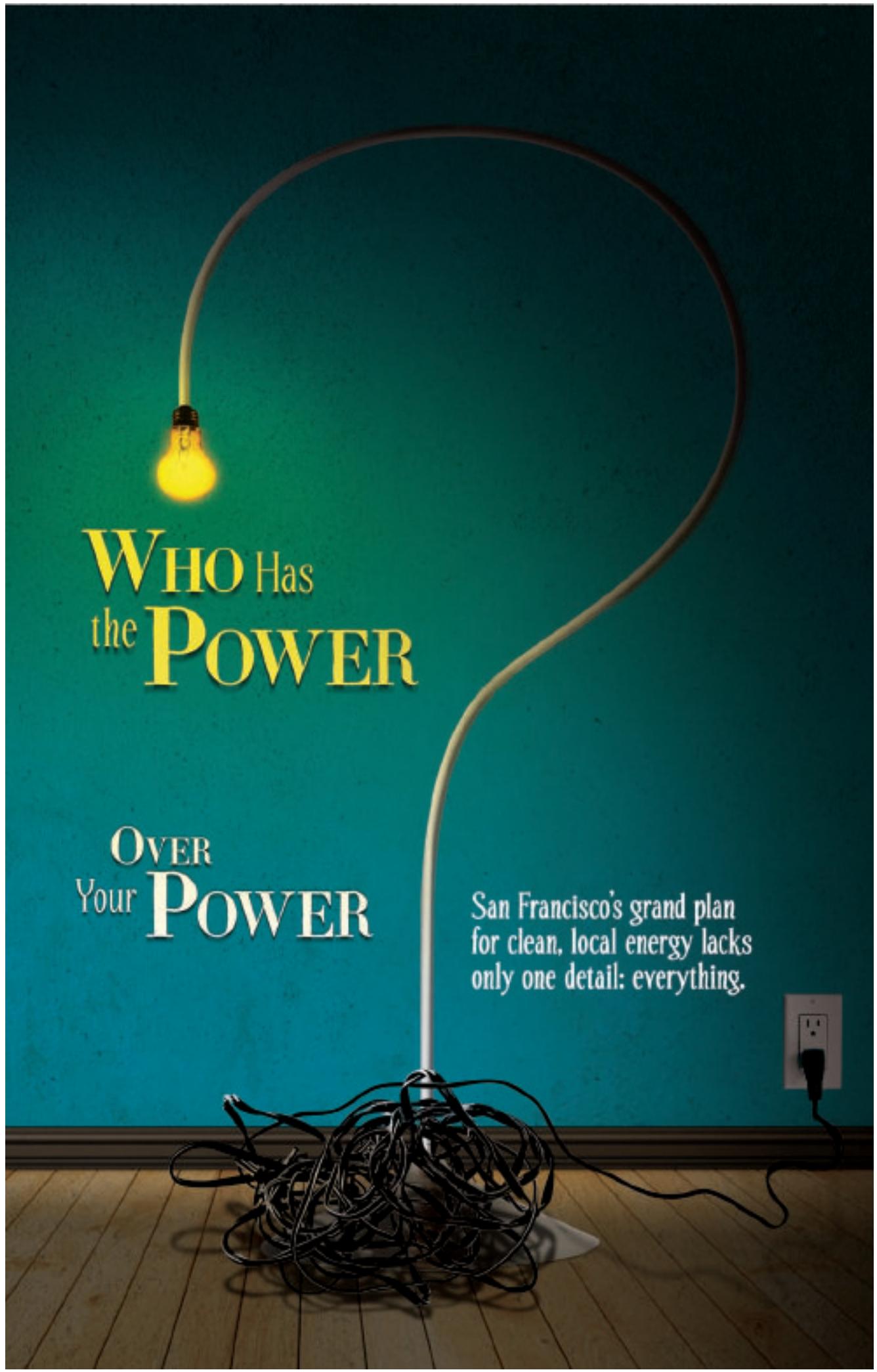
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WHO Has the POWER

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San Francisco's grand plan
for clean, local energy lacks
only one detail: everything.

BY JOE ESKENAZI

A platoon of union workers in loud, matching outfits is nearly as regular a City Hall sight as bridal parties in loud, matching outfits. And, on a recent Monday, members of the Laborers' Local No. 261 gathered outside Room 250; resplendent in traffic-cone-orange T-shirts, their muted Spanish conversations echoed through the halls of power. They were just part of an odd consortium of environmentalists and organizers. This disparate group was united in its concern that the city's ingeniously titled CleanPowerSF program — San Francisco's latest and most promising attempt to wean itself away from Pacific Gas & Electric — is in danger of shorting itself out.

This was not a message lost on Supervisor David Campos, one of CleanPowerSF's most ardent backers. "At times, I do wonder who's doing more to kill this program: PG&E or [CleanPowerSF] advocates," he grumbles. "The ironic thing about politics is sometimes there's a strange confluence of two extremes at some point meeting each other."

Possibly. Or, perhaps the ironic thing is that a program intended to fulfill the ur-San Francisco desires of environmentalists to establish clean, local energy, union workers to build it, and PG&E-hating politicos to unhorse the monopolistic utility has come under attack from those same parties for potentially doing none of this. A program envisioned as doing everything for everybody may do nothing for nobody.

Success for CleanPowerSF would differentiate it from previous efforts: Generations of San Franciscans have seen innovative energy alternatives trumped by an utter inability to make it happen. PG&E — anointed by Mayor Ed Lee "a great company that gets it" — has powered the city from the first Gilded Age to the current one. Serial failed efforts to alter the status quo at the ballot box were mounted by a rotating cast of progressive politicians backed by the element of the city's left flank for whom public power is both the *raison d'être* and a cure-all.

CleanPowerSF — which didn't require the costly and futile frontal assault of yet another electoral campaign — has been in the city's pipeline since the mid-1990s. And, like the America's Cup, it's a study in grand promises leading to diminished expectations. For years, it was touted as a pillar of the city's lofty goal of achieving 100 per cent renewable energy by 2020 while meeting or beating PG&E's rates — all while providing a cleaner product to a vastly smaller market and competing against a politically juiced company with a century of experience in the field.

That vision of the program has largely evaporated. In September, the Board of Supervisors, via a crucial mayoral veto-proof majority, greenlit a five-year contract with Shell — one of the world's largest energy companies. When the Shell deal is finalized, the city will begin purchasing 20 to 30 megawatts of "100 per cent renewable" power. That's only around 5 per cent of San Francisco's average residential usage, but it does move the city's Public Utilities Commission into the residential electric game.

Far from meeting or beating the >> p12

Who Has the Power from p11

status quo, CleanPowerSF customers should anticipate paying roughly double the PG&E rate for electricity generation, based on tentative PUC numbers. Monthly bills are expected to be augmented by between \$10 to \$83, depending on customers' usage; PUC officials now liken the "premium product" to organic groceries. Those objecting to organic prices must proactively opt out.

Coherent explanations of how to advance from this initial stage to the proposed "local build-out" — transforming San Francisco into the Ecotopia pined for by labor and environmentalists alike — have evaporated as well. Accordingly, as Campos indicated, some of the advocates who lobbied most fervently for CleanPowerSF leading up to the September vote are now the program's bitterest detractors — and complain that they served as a political smokescreen.

There is no reason to do this if not for the build-out," says Al Weinrub, author of *Community Power: Decentralized Renewable Energy in California*. "The PUC has a concept of build-out that allows them to sign a contract with Shell before we know what the fuck we're doing. Who starts up a business, opens up the doors, then says 'Let's figure out our business plan?'"

Howard Ash makes a similar (though less profane) point. Confronted at a mid-March meeting by some of the very same union men, environmentalists, and organizers who'd later draw Campos' ire, the Rate Fairness Board member shook his head.

Nobody, Ash wryly observed, was speaking favorably anymore about CleanPowerSF — except for the city officials tasked to run it. Ash asked Public Utilities Commission staffers for a plan — a spreadsheet, anything — charting how the PUC would transition from merely contracting with Shell to achieving a local build-out which would supply the city with vast quantities of renewable power, energy independence, and jobs, jobs, jobs: the *basis* on which elected officials were sold on this program and the city continues to sell it to prospective customers.

He was told it doesn't exist.

After decades as a gleam in the eye of public-power advocates and years as the city's official energy policy, CleanPowerSF lacks a plan to achieve the build-out that justifies its existence — and without which the real promise of jobs and unambiguously clean energy won't come. Instead, warns Ash, the PUC's current approach is "a trap." High proposed initial rates could spur an exodus of customers from CleanPowerSF, but lowering them undercuts the revenue stream with which to fund a build-out. "I don't see how you get out of that box," Ash says. "I'm not sure the commission thought about how to get out of this trap."

But it's thinking about it now. On April 23, the PUC has been mandated to present its commission members with something that could be classified as a plan. PUC Commissioner Francesca Vietor all but demanded this: "I would like to go on record, once again, that we have not received a plan to conduct local build-out," she griped at a March meeting. Such a plan, she continued, "must be assembled in short order. Include everything.

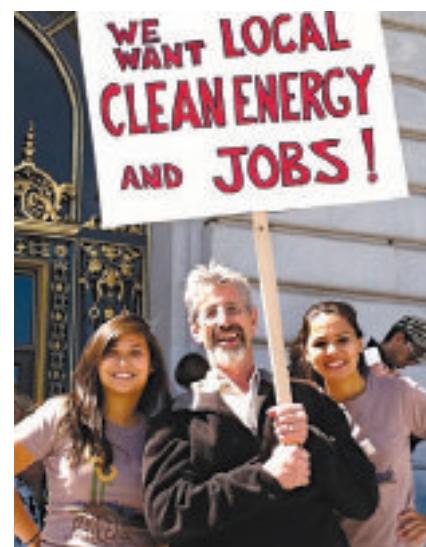
Financing. Jobs. Greenhouse gas emissions. Everything."

Staffers are hurriedly drawing the roadmap for a journey that is already under way. One plan with everything, coming right up.

Absent a "plan," build-out is merely a "goal." But it's a goal that resonates — and looks good on paper. In the days prior to the board's September vote, program advocates made certain to pitch wavering supes on CleanPowerSF as a green jobs program. In February, PUC pollsters discovered city residents' professed commitment to the program swelled when informed "the goal of CleanPowerSF is to construct new renewable energy facilities, mainly solar and wind, in and around San Francisco." This, says Campos, underscores the importance of build-out. "It's a better program. But it's also a lot more marketable. It's easier to sell."

But it's not easy to buy. The elaborate build-out scenarios advocated by the program's most zealous supporters would require hundreds of millions of dollars — even well over \$1 billion — in bond financing. Minus these sky-high visions of what build-out should entail, PUC leadership has, for months, pitched a roof-high version: one that enables the use of the key term, "build-out," while only tying up around one-tenth of one per cent the money envisioned by advocates.

"Our goal is to have local build-out," Barbara Hale, the head of the PUC's power enterprise, told commissioners during a February meeting. "We will have local build-out imme-



Corrine Van Hook

Al Weinrub, seen here with Bay Localize interns Michelle Woo (left) and Tatiana Chaterji, likens the PUC's approach to CleanPowerSF to opening up a business and then devising a business plan.

diately through the GoSolar program."

GoSolar is a 5-year-old program that has, thus far, provided financial incentives for around 2,100 San Franciscans to install solar panels on their roofs. In that time, it's added about five megawatts of solar power to the city's total. It's a well-regarded enough program — but light years from the job-creating, paradigm-shifting build-out desired by CleanPowerSF advocates, labor leaders, and elected officials. (When informed of Hale's statement,

Campos buried his head in his hands). And, thanks to the paradoxical terms lashing it to CleanPowerSF, it's uncertain if more than an infinitesimal number of customers will actually be eligible for "local build-out immediately through the GoSolar program."

A September e-mail penned by former CleanPowerSF director Michael Campbell — on the cusp of the critical board vote to green-light the Shell contract — notes, "We are 'sweetening the pot,'" largely by funneling \$2 million into the CleanPowerSF contract for GoSolar and another \$2 million for energy efficiency programs. (The PUC made it clear that, if the supes voted down the Shell contract, this additional money would not be available.) And, by appropriating GoSolar, the PUC was able to claim CleanPowerSF will create local jobs.

But not many. A subsequent PUC e-mail estimates the program would lead to "around 8 jobs (maybe slightly more)." A local call center for CleanPowerSF customers could provide "like 4 jobs."

The supes voted for the sweetened pot. But the funds they approved are earmarked for low-income users of CleanPowerSF — even though, in the forthcoming initial rollout of the CleanPowerSF program, the PUC will *specifically* avoid enrolling low-income users. (This mitigates the specter of poor, elderly, monolingual residents unwittingly seeing their bills go through the roof.)

So, the only tangible version of CleanPowerSF "build-out" the PUC has thus far codified, GoSolar, is intended for people who won't be included in CleanPowerSF. Low-income customers would be required to manually opt into CleanPowerSF, which figures to be notably more expensive than their discounted PG&E rates.

PUC spokesman Charles Sheehan acknowledged that the Board of Supervisors "guided" the PUC to prioritize the millions in GoSolar and efficiency programming for low-income CleanPowerSF customers — but the supes also pushed that such customers be excluded from the initial phase.

A program likened to organic groceries required some organic sausage-making.

Outfitted, incongruously, in a business suit and a knit ski cap, Paul Fenn is approached by a panhandler on Market and New Montgomery. He politely declines to offer a handout. "I know I look rich," he says, "but I'm not." Fenn's chosen profession has been eclectic, if not lucrative. He's the pied piper of Community Choice Aggregation.

Fenn conceived of this novel method of achieving municipal power while still a student. Rather than emulating Hugo Chavez by seizing privately owned distribution systems, cities can directly purchase power in bulk — "aggregating" their customers — and distribute energy across existing power lines. This is the mechanism behind CleanPowerSF.

Currently, more than 1,000 cities receive power under a CCA service; Marin launched one in 2010. CleanPowerSF, however, is the first CCA to propose initiating with higher rates — let alone *much* higher rates — than the existing utility.

But buying high-priced power from Shell has been described as a short-term necessary evil, facilitating energy independence and



Mike Koozmin

Supervisor David Campos worries a marriage of convenience has formed between those willing to destroy CleanPowerSF to save it and those happy to merely destroy it.

clean power from future local facilities. So, in 2011, Fenn's company, Local Power, Inc., penned a \$390,000 PUC contract to design this "in-city build-out." This gargantuan undertaking goes well beyond repurposing small, existing local programs: It lays out an audacious vision of changing San Francisco into a green oasis — and by 2017, to boot. Fenn's plan leans heavily on reducing consumption via increased efficiencies and creating hundreds of "behind-the-meter" small- to midsized solar installations. PG&E makes the lion's share of its money on power distribution; behind-the-meter setups wouldn't run on PG&E's lines, eliminating those costs. All told, Fenn claims his model would deliver several hundred megawatts of power to the city while *saving* consumers money over PG&E rates, and putting thousands of locals to work. The funds for transforming the city into a green paradise — up to \$1.4 billion — would be provided via bonds authorized by voters in Proposition H of 2001. Fenn wrote that proposition. He also wrote the original Community Choice Aggregation law in Massachusetts in 1997; drafted San Francisco's CCA resolution in 1998; penned the California law authorizing the creation of CCAs in '02; wrote the city's CCA ordinance in '04; and created the CleanPowerSF implementation plan in '07.

PUC officials have, for years, critiqued elements of Fenn's plan — its reliance upon Hetch Hetchy hydroelectric power they say isn't readily available; the dodgy proposition of expeditiously completing hundreds of installations in tweed San Francisco; or its focus on large, commercial rooftops owned by companies with longstanding business (and political) relationships with PG&E. But the major impediment to Fenn's plan aren't the myriad details — which seem rational and achievable on a case-by-case basis — but its vast scope, aggressive timeline, and huge price tag.

On March 5, the shoe dropped. Fenn and the cadre of environmentalists who have zealously pushed for local build-out received a terse e-mail from Cheryl Taylor, the PUC's interim director of the CleanPowerSF program. It stated that PUC commissioners had,

IBEW packing San Francisco mailboxes and siccing its lawyers on the city.

The electrical workers' union claims that a Shell contract exporting money and jobs across state lines is its prime concern. Fair enough. But IBEW workers are employed by 28 utility companies around the state. Around 50 per cent work for 27 of those outfits — and the other 50 per cent work for PG&E.

But the gravest threat to CleanPowerSF's all-important initial stage may not come from PG&E's house union, but from PG&E itself. Last year, as San Francisco ramped up its efforts to launch CleanPowerSF, PG&E released plans for a "Green Tariff" of its own. The plan would have been composed, entirely, of Renewable Energy Credits — a situation widely decried as "greenwashing" and leading to lengthy, ongoing settlement negotiations before the California Public Utilities Commission.

Sources close to the deal, however, predict its pending terms will be made public soon. And, they add, it's changed in a way that may give many San Franciscans what they want — while potentially pulling the rug out from under CleanPowerSF.

Freedman declined to be interviewed regarding that pending settlement. Others, however, claim that the deal, as it stands, closely adheres to the lengthy proposal The Utility Reform Network submitted last year. That document called for PG&E to supply energy to Green Tariff subscribers from its contracted renewable installations — with those

customers' premiums funding the building of local facilities in proximity to clusters of subscribers. In other words, the PUC's "goal" of local build-out would be the *basis* of the tentative PG&E proposal — which also figures to be less costly than CleanPowerSF.

Supervisor John Avalos downplays the potential of PG&E's future program plucking customers away from CleanPowerSF: "They're not quite as earnest about clean power as we are in San Francisco." The importance of being earnest remains to be seen. What may be more important, however, is that those who'd prefer the PG&E program will have to proactively opt in, while those en-

cent have "heard a lot" about it. Regardless, the city is preparing to enroll hundreds of thousands of them into a program with high aspirations — and a high price tag.

The costs for CleanPowerSF customers haven't been finalized, but figures the PUC has bandied about keep creeping skyward. When city economist Ted Egan crunched the numbers last summer, a premium of only 77 per cent was anticipated; now, the program is provisionally expected to cost users 93 per cent more than PG&E's electricity generation rates. Both numbers are a far cry from hopes as recently as 2010 that CleanPowerSF would "meet or beat" PG&E's prices.

Seventy-nine per cent of city residents haven't "seen, heard, or read anything about a program called CleanPowerSF." Regardless, the city is preparing to enroll hundreds of thousands of them.

rolled in CleanPowerSF must proactively opt out. Someone enrolled into CleanPowerSF who'd prefer the PG&E green option would have to do both.

This only complicates an issue about which many people have strong feelings — but a weak grasp.

San Franciscans pride themselves on both environmentalism and political literacy. But February PUC polling revealed 79 per cent of city residents haven't "seen, heard, or read anything about a program called CleanPowerSF." Only seven per

PUC staff is confident a critical mass of "younger, more affluent, and more highly educated residents" exists to amass the roughly 90,000 residential customers required to get the program's initial stage off the ground; in some precincts, polling indicates 70 per cent or more of residents may opt to stay with CleanPowerSF. Citywide, however, the opt-out rate is hovering at around 50 per cent. And once a customer opts out, PUC documents estimate a 90 to 95 per cent chance he or she will not opt back in.

Retaining as many customers as possible, then, is CleanPowerSF's paramount goal as it

kick-starts the program: "If you go out of the gate trying to run and you don't have enough demand for power tied up to purchase, that would be the worst-case scenario I can imagine," says Todd Rydstrom, the PUC's chief financial officer. So, despite much optimism over the latest polling numbers, it's difficult to ignore that roughly half of those queried plan to drop out — even before the near-certain campaign against the program.

But assume everything goes well. Assume the PUC codifies the road to local build-out, builds it, and the city's greenhouse gas emissions plummet. Will it make any difference?

The answer to that question is uncertain. California this year adopted a cap-and-trade plan, establishing an ostensible ceiling for statewide emissions. The system focuses on the sources of emissions — like power plants — and not the consumers. As such, environmentally conscious individuals (or cities) may not factor into the state's ultimate emission total. San Francisco could reduce its emissions, while less environmentally motivated parts of the state do nothing or emit more, and the cap would remain constant.

Cap-and-trade won't necessarily thwart CleanPowerSF, however. Should the predetermined minimum auction price for emissions allowances be reached, the state will suspend the cap. Instead, polluters will simply pay a carbon tax. In this event, reductions in greenhouse gas emissions by San Francisco — or anybody else — wouldn't be automatically offset. There'd be fewer emissions in the state, period. So, that's good (though this scenario is

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far likelier if the state's economy falters).

A recent paper by U.C. Berkeley's Energy Institute at Haas predicts the suspension of the cap is not a far-fetched possibility — but also hardly a foregone conclusion. So, under a cap-and-trade system, if San Francisco reduces its emissions, some other municipality may well just emit more: "You have the risk of moving the chairs around," notes U.C. Davis economist Jim Bushnell, a co-author of that paper. In the nightmare scenario for San Francisco, the city would, at great expense to its ratepayers, reduce its emissions — only to drive the price of allowances downward, allowing some polluter to buy them up on the cheap and then be able to pollute more. For all our costly efforts, the state's overall emissions would be unchanged.

This is a city that values individual action, and CleanPowerSF is an "aggregated" version of that. But the state has adopted an emissions policy that devalues individual action.

On March 25, David De La Torre, the orange-clad laborers' leader, stepped up to the microphone and asked PUC staff, commissioners, and members of the board three questions: "Will this program create jobs for our members? How many jobs will this program create? And where will these jobs be located?"

Those are some good questions. Answers were not provided.

The ostensible purpose of the meeting was for commissioners to vote on CleanPowerSF's "not-to-exceed rate" — that is, the ceiling for how much customers may be charged. At 15.2 cents per kilowatt hour, the tentative proposal dwarfs PG&E's projected rate of 7.9 cents. But that vote was put off until, at earliest, the 23rd of this month. Rather than setting rates, the meeting served instead as something of a catharsis for commissioners, supes, and members of the public venting about the need for a "robust build-out" and demanding PUC staff conjure up a plan for one.

What the city's decision-makers do with such a document remains to be seen. At some point, they'll be forced to tackle the trap pointed out by Howard Ash — lowering rates enough to retain customers, but not so much that PUC can't bankroll a build-out. Hale told commissioners at the March meeting that, if the city stretches the payback of CleanPowerSF's \$13.5 million collateral over many years while stocking the program with cheap Renewable Energy Credits — rather than costlier (and less bogus) forms of renewable energy — a revenue stream of up to \$9.4 million a year is projected. This money could be used to lower customers' rates, or leveraged into some \$90 million for build-out.

Members of the board, naturally, have since stated they'd like to do *both*. Perhaps this is the fitting destiny for a program once blithely pitched as being able to beat PG&E's prices while offering a superior product.

But if the PUC banked \$90 million (or, as CFO Rydstrom hopes, \$300 million by borrowing against the entire CleanPowerSF customer stream), what would it build? Staffers have been coy about that. But notes for an undelivered January presentation list seven large solar installations with a capacity of 86 megawatts. (Fittingly for a green endeavor, these projects were recycled from earlier PUC plans.)

This represents an approach to CleanPowerSF 180 degrees from that of Fenn and local build-out partisans. Rather than rapidly construct heaps of smallish behind-the-meter setups, this plan would, gradually, lead to sprawling installations likely transmitting power over PG&E lines.

Erecting all seven would, even at peak capacity, provide just under 14 per cent of the city's average residential load. The PUC's estimated price tag is north of half a billion dollars, and many years of public meetings and permitting headaches would ensue, since the PUC doesn't own the land every installation is proposed to be built on. One facility would be placed atop a former radioactive repository in Hunters Point; meanwhile, the PUC's notion of building on a rural swath of the East Bay came as an utter shock to Alameda County's planning department.

A program envisioned as providing clean energy and quality green-collar jobs will do neither without the ethereal "robust build-out." CleanPowerSF has been touted as a route to energy independence from PG&E — but should the PUC erect large, remote facilities, it figures that San Francisco would still be relying on PG&E to channel that power back to the city (and not for free). A program once slated as challenging PG&E's rates gave way to the organic "premium product." And should the PUC borrow against the program's revenue stream to fund a build-out, the costs of paying down hundreds of millions worth of installations — while saving for more — could well keep CleanPowerSF a premium product for years to come, catering to "younger, more affluent, and more highly educated residents" with bike racks on the Prius and Carl Kasell's voice on their answering machines.

On a chilly recent Tuesday, Paul Fenn stood to address the city's Environment Commission and highlight his business plan for local build-out. Both Fenn and the commissioners knew the PUC had expressly rejected the material about to be discussed and, in a few day's time, Fenn's contract would expire. The affair had the somewhat listless feel of a late-season ballgame between teams far from the pennant race.

Fenn, however, gamely plowed through the Power Points of his life's work: 12,000 jobs to be created during the build-out years; a minimum of 12,000 units retrofitted for energy efficiencies; and \$650 million in savings for customers over projected PG&E rates in a 10-year period.

A graphic depicting the city's peak day-by-day energy usage flashed onto the screen. It resembled a three-dimensional, multi-colored mountain range and jarred the commissioners in ways that talk of thousands of jobs, hundreds of millions in savings, and billions in bonding did not.

"I have seen a lot of graphs in my life," interrupted Commissioner Angelo King. "But I gotta be honest with you. I can't read that one." Commissioner Josh Arce smiled: "It's what I imagine time-travel to look like."

A few chuckles reverberated around the mostly empty room. Fenn finished his presentation and, 16 years after joining the city's fight for public power, left the building.

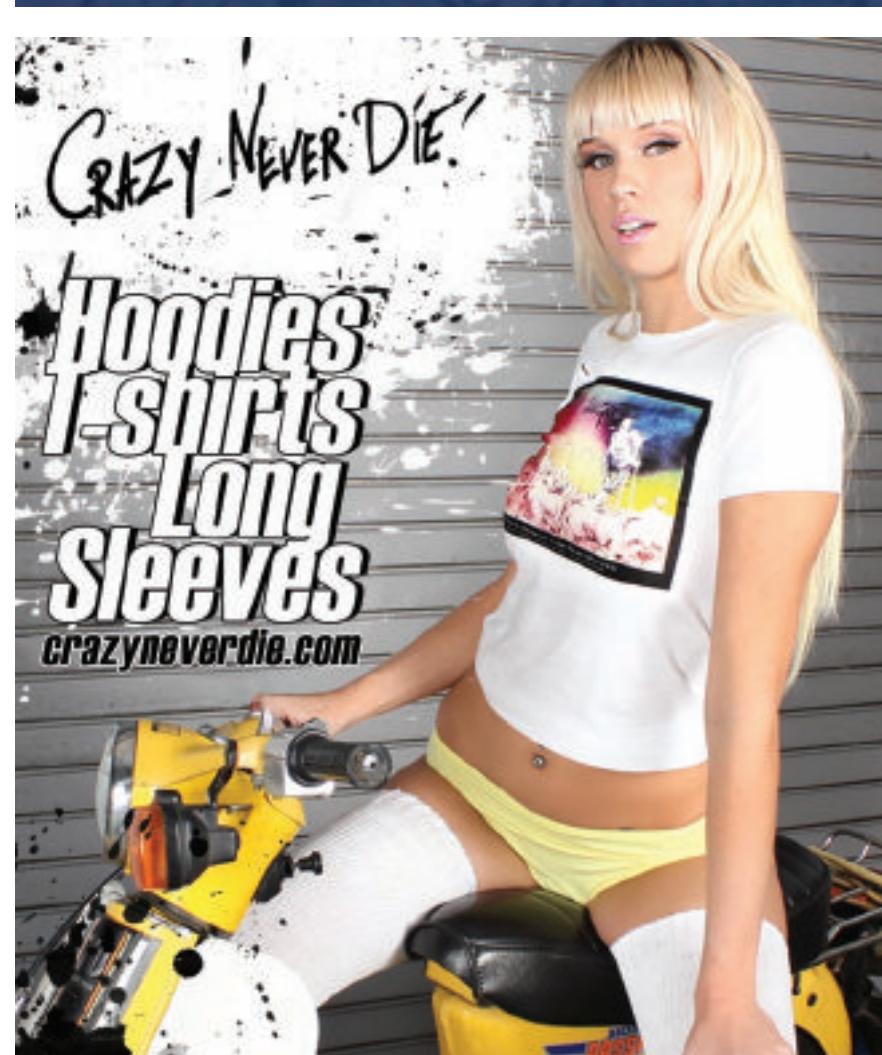
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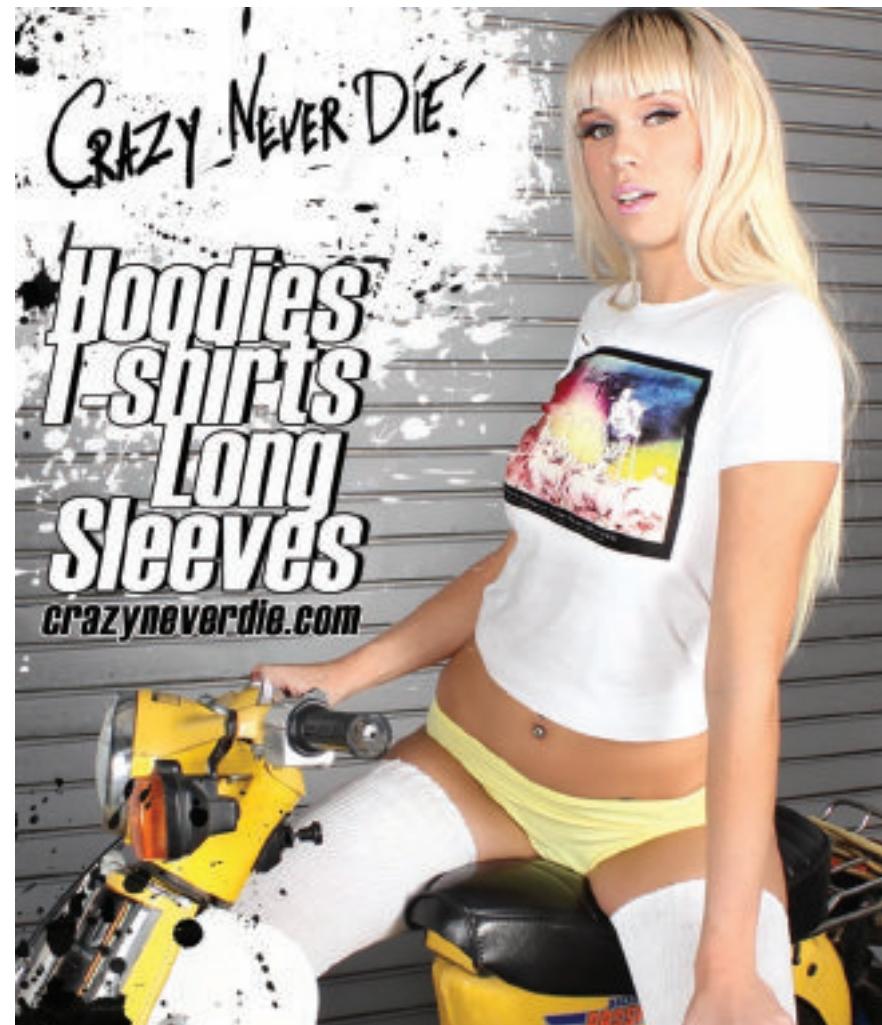
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SATURDAY

PAGE 22

DogFest: The Mardi Gras of
canine-oriented parties.



WEDNESDAY

PAGE 16

Dance across the Caribbean
during CubaCaribe.



NIGHT + DAY

WEEK OF APRIL 11-APRIL 17, 2013

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SUN 4/14

▼ STAGE

TO GO

Based on the true story of Ming Kuang Chen, an illegal Chinese immigrant who was stuck in an elevator in the Bronx for nearly 81 hours in 2005, *Stuck Elevator* seems to pose an obvious staging problem: How do you get a show out of a 4-by-6-foot space? In fact, American Conservatory Theater's world premiere musical, with opera- and hip-hop-infused music by Byron Au Yong and a libretto by Aaron Jafferis, is as expansive as imagination and memory. Guang (Julius Ahn), a deliveryman for a Chinese restaurant, can't simply call for help; that would risk exposing his immigration status and jeopardizing his family's chance to one day join him from Changde, in Fujian Province. So his imprisonment stretches on, becoming a symbol: He is not just stuck in a tiny space but in a tiny life, subject to the will of the loan shark who footed the bill to get him to America, his boss at the restaurant, and the immigration police. His dreams, fears, and memories, by contrast, will not be contained. Projections by Kate Freer help transform Daniel Ostling's set into other worlds, and ensemble members Marie-France Arcilla, Joseph Anthony Foronda, Raymond J. Lee, and Joel Perez, under the direction of Chay Yew, each play multiple roles, making what society reduces to a tiny life into a full, rich one.

Stuck Elevator starts at 8 p.m. and continues through April 28 at American Conservatory Theater, 415 Geary St., S.F. Admission is \$20 and up; call 749-2228 or visit act-sf.org.
LILY JANIAK

MON 4/15

▼ COMEDY

“FAMOUS SMART PEOPLE”

Stephen Elliott, editor of S.F.-based online lit mag *The Rumpus*, used to tease Nato Green by calling him the unofficial West Coast Comic of *The Rumpus*, which was funny because Nato was more a mainstay of *The Rumpus*' events than anyone else. His blasé stage presence forms an inviting contrast to his acerbic political commentary, a feel-good combination that will make you smarter. Poking fun at liberals: “It’s better to be smug than successful.” Back from New York, where he worked as a contributing writer for *Totally Biased with W. Kamau Bell*, Nato has organized a series of talks called **The Nato Sessions** at the JCCSF... “with famous smart people.” There are no set

TALKING IT OUT

The Nato Sessions,
Monday



topics, of course; in tonight’s episode, “Nato will investigate big ideas” with quick-witted Ayelet Waldman, author of novels (*Love and Other Impossible Pursuits*, *Red Hook Road*), essay collections (*Bad Mother*), and a mystery series (*The Mommy-Track Mysteries*), and co-editor of McSweeney’s “Voice of Witness” anthology *Inside this Place, Not of It*.

The Nato Sessions: Ayelet Waldman starts at 7 p.m. at StageWerx Theatre, 446 Valencia St., S.F. \$15; call 292-1200 or visit jccsf.org.
EVAN KARP

WED 4/17

▼ DANCE

TROPICAL WEATHER

Combining modern dance and Afro-Cuban folkloric traditions, the spirit and diversity of the Caribbean comes to life with the launch of the ninth annual **CubaCaribe Festival**. Spanning three weekends and three different ven-

ues, the programs feature dance and music by local Caribbean artists, as well as the first U.S. appearance of Afro-Cuban modern dance company Teatro de la Danza del Caribe, of Santiago, Cuba. This year’s theme is “Tributes to Our Teachers,” honoring recently deceased Danza del Caribe artistic director Eduardo Rivero, who mentored CubaCaribe director and choreographer Ramon Ramos Alayo. The family matinee April 14 includes face-painting and storytelling, and Program 3 at Laney College premieres choreography by Alayo for Danza del Caribe and Alayo Dance. With special events including lecture demonstrations by percussionist John Santos and painter Silfredo La O, CubaCaribe promises a vibrant and varied cultural experience for audiences of all ages.

The CubaCaribe Festival presents Danza del Caribe at 7 p.m. at Yerba Buena Center for the Arts, 701 Mission St., S.F. Tickets are \$30-35. The festival runs April 12-28 at various locations; visit cubacaribe.org.
IRENE HSIAO

▼ Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfgate.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

A. Muse Gallery. *Lux & Textura: Explorations Beyond the Surface:* Mixed media group show by the San Francisco Collage Collective. Through April 28. 614 Alabama, San Francisco, 279-6281, www.yourmusegallery.com.

African American Art and Culture Complex. *The Black Woman Is God:* Group show questioning the validity of the concept that the Supreme Being is both white and male. Curated by Karen Seneferu and Melorra Green. Tuesdays-Saturdays. Continues through May 30. 762 Fulton, San Francisco, 922-2049, www.aaacc.org.

Alley Cat Books. *Amanda Lopez: Mi Vida Loca - Photos from the Archive:* Photographic snapshots of Latino life and love in the Bay Area. Through April 25. 3036 24th St., San Francisco, 824-1761, www.facebook.com/alleycatbooks.

Alter Space. *Some of Its Parts:* A collection of recent works by Aaron Hodges, Grady Gordon, and Yee Jan Bao. Through April 13. Free. 1158 Howard St., San Francisco, 735-1158, www.alterspace.co.

Amelia Hyde Gallery. *Puss 'n Boots II:* 16-artist group show of erotic art. Through April 20. 521 6th St., San Francisco, 990-2043, www.ameliahyde.com.

ArtZone 461 Gallery. *José Ramón Lerma: A Sixty Year Retrospective:* A look back at the Bay Area artist's abstract expressionist paintings, mixed media assemblages, and more. Wednesdays-Sundays. Continues through May 5. 461 Valencia, San Francisco, 441-8680, www.artzone461.com.

Bayview/Anna E. Walden Branch Library. *Bayview's Historical Footprints: Redux:* Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., San Francisco, 355-5757, www.sfpl.org.

Brian Gross Fine Art. *Teo González: Recent Paintings:* The New York painter presents a series of abstract works with dark backgrounds speckled with star-like dots. Final exhibition at 49 Geary before BGFA moves to a new space at 248 Utah St. Tuesdays-Saturdays. Continues through May 18. 49 Geary, San Francisco, 788-1050, www.briangrossfineart.com.

Caldwell Snyder Gallery. *Douglas Schneider: Spellbound:* Pop art images of American life mix and mingle with expressionistic blurs of paint in this solo show by the Oakland painter. Through April 28. 341 Sutter St., San Francisco, 296-7896, www.caldwellsnyder.com.

Center for Sex & Culture. *Midori: The Evoco Project:* The Japanese bondage expert displays prints made by pressing paper against inky rope bondage performers. Through April 27. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Dogpatch Cafe. *Shawn Ray Harris: Photographs Plus:* Solo exhibition of whimsical photo composites. Through May 10. 2295 Third St., San Francisco, 255-9982.

Dolby Chadwick Gallery. *Suhas Bhujbal: Dialogues:* Paintings of people and buildings rendered in bright blocks of vibrant color. Tuesdays-Saturdays. Continues through April 27. 210 Post, San Francisco, 956-3560, www.dolbychadwickgallery.com.

Electric Works. *Scott Serrano: Picturesque Flora Wallaceana:* An invented landscape installation of images, text, and artifacts in homage to 19th century botanical exploration. Tuesdays-Saturdays. Continues through April 20. www.botanicalart.us. 1360 Mission St., San Francisco, 626-5496, www.sfelectricworks.com.

El Ridgway Gallery. *Christopher Taggart: Cuts and Splices:* Complex composite collages, sculpture, and etchings made from repurposed playing cards, photographs, telephones, and more. Tuesdays-Saturdays. Continues through May 4. 172 Minna St., San Francisco, 777-1366, www.elridgway.com.

Ever Gold Gallery. *Evan Nesbit: Light Farming/Heavy Gardening:* Solo exhibition featuring mixed media paintings, perceptual objects, sculpture, and interactive "space blankets." Wednesdays-Saturdays. Continues through April 26. 4410 O'Farrell, San Francisco, 796-3676, www.evergoldgallery.com.

Fraenkel Gallery. *Christian Marclay: Things I've Heard:* The visual artist and avant-garde music composer presents a series of photographs with sound as the central theme. Though silent in and of themselves, the subjects in these images invite the viewer to imagine sound where technically there is none. Tuesdays-Saturdays. Continues through May 25. 49 Geary, San Francisco, 981-2661, www.fraenkelgallery.com.

Gallery 16. *Graham Gillmore:* Gillmore's paintings combine handwritten text with abstract color forms to create wry artistic commentaries. Mondays-Saturdays. Continues through April 30. 501 Third St., San Francisco, 626-7495, www.gallery16.com.

Gallery Heist. *Tag It & Bag It: Connecting Dots in the Multiverse:* Group exhibition introducing E.A.T. (Existential Action Team). Wednesdays-Saturdays. Continues through April 26. Free. 679 Geary, San Francisco, 714-507-0718, www.galleryheist.com.

George Krevsky Fine Art. *Out of the Park: The Art of Baseball:* Large group show of playful (no pun intended) paintings, drawings, and photographs inspired by the Great American Pastime, including some local love for Giants and A's. Tuesdays-Saturdays. Continues through May 25. 77 Geary, San Francisco, 397-9748, www.georgekrevskygallery.com.

GLBT History Museum. *Legendary: African American GLBT Past Meets Present:* New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. 4127 18th St., San Francisco, 621-1107, www.glbthistorymuseum.org.

Gregory Lind Gallery. *Amy Feldman: Raw Graces:* Bold black-and-white abstract paintings. Tuesdays-Saturdays. Continues through April 20. 49 Geary, San Francisco, 296-9661, www.gregorylindgallery.com.

Haines Gallery. *Darren Waterston: Ravens and Ruins:* A collection of dreamlike, ethereal paintings and a bestiary of paper silhouettes. Tuesdays-Saturdays. Continues through June 1. 49 Geary, San Francisco, 397-8114, www.hainesgallery.com.

Hosfelt Gallery. *Alan Rath: Irrational Exuberance:* Roth's sculptural robotic creations — bedecked with pheasant and ostrich feathers — seem to take on a mysterious life of their own. Tuesdays-Saturdays. Continues through May 18. 260 Utah St., San Francisco, 495-5454, www.hosfeltgallery.com.

Johansson Projects. *A Willing Transfer of Belief:* A two-person exhibition featuring painting and sculpture by Michelle Blade and sound/video installations by Hillary Wiedemann. Thursdays-Saturdays. Continues through May 18. 2300 Telegraph Ave., Oakland, 510-444-9140, www.johanssonprojects.com.

The Luggage Store. *Xara Thustra: Pop-Up Show:* An installation of both older and new work by the S.F. street art veteran and activist. In keeping with the show's theme of "selfless acts," everything in the pop-up store is free during the second week of the exhibition. Starting April 12. Wednesdays-Saturdays. Continues through April 27. free. 1007 Market, San Francisco, 255-5971, www.luggagestoregallery.org.

Main Library, Jewett Gallery. *Phiz Mezey: We Live Here — San Francisco, 1960s-1970s:* Photographs illustrate the changing face of the city and its people over two decades. Through June 2. free. 100 Larkin, San Francisco, 557-4277, www.sfpl.org.

Main Library, Skylight Gallery. *On the Clock: A Playful Guide to Working Life:* Photography selections from the Schmulowitz Collection of Wit & Humor give a lighthearted spin to our daily drudgeries. Through May 31. free. 100 Larkin, San Francisco, 557-4277, www.sfpl.org.

MARCH. *Paulette Tavormina: Photographs:* Photographic still lifes shot in a painterly style reminiscent of the Old Masters. Through June 1. 3075 Sacramento St., San Francisco, 931-7433, www.marchsf.com.

The McLoughlin Gallery. *American Family:* Venezuelan-born

photographer Cristóbal Valencillo showcases his new work: a full-scale cardboard abode with a multiethnic cast representing Valencillo's real America. Through April 27. 49 Geary Ste. 200, San Francisco, www.mgart.com.

Park Life. *Creative Growth Artists:* Collaborative exhibition featuring a selection of paintings, drawings, and sculpture from Creative Growth artists including William Scott, John Hiltunen, Dan Miller, William Tyler, Jacob Sockness, John Martin, Ray Vickers, Donald Mitchell, Aurie Ramirez, and Dwight Mackintosh. Co-curated by Stephen Goldblatt. Through April 14. Free. 220 Clement, San Francisco, 386-7275, www.parklifefore.com.

Patricia Sweetow Gallery. *Markus Linnenbrink: Day After Day It Disappears:* Solo show of glossy, layered works punctuated by vertical rainbow stripes and eyelike orbs. Tuesdays-Saturdays. Continues through May 18. 77 Geary, San Francisco, 788-5126, www.patriciasweetowgallery.com.

Queen's Nails Projects. *The Modern Monster:* Group show investigating the theme of the monstrous — either in cinema or inside oneself — featuring artists Michelle Blade, Anthony Disenza, Valerie Hegarty, Jillian McDonald, and George Pfau. Thursdays-Sundays. Continues through April 20. 3191 Mission, San Francisco, 314-6785, www.queensnailsprojects.com/?cat=6.

Rare Device. *Inhae Lee: The Art of My Milk Toof:* Adorable photos of anthropomorphic miniature teeth (or is it "teef"?) captured in the midst of various entertaining adventures, as seen on the blog My Milk Toof. Through April 30. free. www.mymilktoof.com. 600 Divisadero St., San Francisco, 863-3969, www.raredevice.net.

Ratio 3. *Magnetic North:* Group show featuring Birgir Andrésson, Buck Ellison, Sigríður Guðmundsson, Roni Horn, Ryan McGinley, Takeshi Murata, Geof Oppenheimer, Mitzi Pederson, and Christopher Williams. Tuesdays-Saturdays. Continues through May 4. 1447 Stevenson, San Francisco, 821-3371, www.ratio3.org.

RayKo Photo Center. *Sixth Annual International Juried Plastic Camera Show:* 90-piece group show featuring photos snapped on Holgas, Dianas, and other "crappy" plastic toy cameras. Through April 22. 428 Third St., San Francisco, 495-3773, www.raykophoto.com.

Romer Young Gallery. *Erik Scollon: A Moment Lasts Forever Until It's Gone:* Solo exhibit of porcelain objects embodying the ephemerality of all things. Thursdays-Saturdays. Continues through May 11. 1240 22nd St., San Francisco, 550-7483, www.romeryoungallery.com.

Ruth's Table. *Art Teachers' Art:* An invitational art show featuring works from San Francisco Unified School District's art teachers, artists in residence, and arts coordinators. Through May 23. 580 Capp St., San Francisco, 821-4515 ext. 26, www.ruthstable.org.

San Francisco LGBT Community Center. *The Queer Ancestors Project:* An exhibition of prints by queer artists ages 18-26 and 50+ featuring Kamran Akhavan, Amman Desai, Preston Grant, Alan Gutierrez, S. Renée Jones, Anna Robinson, and Eddie Valentine. Mondays-Saturdays. Continues through May 20. free. 1800 Market, San Francisco, 865-5555, www.sfccenter.org.

SOMArts Cultural Center. *ArtSpan's Annual Juried Benefit Art Auction:* Bid on over 100 works by regional artists in both live and silent auctions. Sat., April 13, 5:30 p.m. \$50-\$125. www.artspan.org. 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Southern Exposure. *The Great Calculation:* A display of early calculators collected by local mechanical engineer Mark Glusker. The exhibit also includes a machine drawing workshop on Wednesday, April 10 (7-9 p.m.), plus an experimental music performance on

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PLUS A PERFORMANCE BY A SECRET GUEST TO BE ANNOUNCED THE DAY OF THE SHOW

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the machines by Mat Dryhurst on Friday, April 12 (7-9 p.m.). April 10-13. 3030 20th St., San Francisco, 863-2141, www.soex.org.

Stephen Wirtz Gallery, Mark Steinmetz: Photographs: A collection of subtly unsettling black-and-white portraits, candids, and landscapes. Tuesdays-Saturdays. Continues through April 27. 49 Geary, San Francisco, 433-6879, www.wirtzgallery.com.

Varnish Fine Art, Mike Davis & Henry Lewis: Contemporary Surrealists: Debut of new works that "move toward the light" side of the dark worlds they expose on the panel. Through April 13. Free. 16 Jessie St., San Francisco, 433-4400, www.varnishfineart.com.
White Walls Gallery, Skewville: Amusement: The twin brothers from Brooklyn present a carnivalesque array of colorful mixed media works, including a merry-go-round built with vintage Apollo bikes. Starting April 13. Tuesdays-Saturdays. Continues through May 4. free. 886 Geary St., San Francisco, 931-1500, www.whitewallssf.com.

Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

Christy Cruise: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

The Dream Queens Revue: Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free, dreamqueensrevue.com. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., cookienvision.com. The Edge, 4149 18th St., San Francisco, 863-4027, www.edgesf.com.

Ruby's Lipstick Revue: Ginger Snap emcees a night of drag with Duplicity Dilemma, Ana Mae Coxxx, Persia, Jeté Guevara, and Mara Guevara. Sun., April 14, 10 p.m., \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sex and the City: Live!: A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

Talent Tuesdays: Tuesdays, midnight. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

CIRCUS

BizarreRaiser: Benefit party for *Bizarre* — a new documentary film about the Circus Center — featuring live performances by Leah Orleans, Xiao Hong Weng & Marina Mendoza, Naked Empire Bouffon Company, and Mikayla Dinsdale, plus DJs. Sat., April 13, 6 p.m., \$15-\$20, www.circuscenter.org/bizarraiser. San Francisco Circus Center, 755 Frederick, San Francisco, 759-8123, www.circuscenter.org.

COMEDY

Bad Movie Night: Mission to Mars: Gary Sinese played a man with no legs in *Forrest Gump* — can he also make us believe he's a heroic astronaut who unveils amazing cosmic revelations on Mars? Uhh ... not so much. Hosts Jim Fourniadis, Alexia Staniotis, and Dan Foley boldly go where no comedians have gone before. Sun., April 14, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Brian Posehn: The Comedians of Comedy tour veteran, *Sarah Silverman Program* co-star, and thrash-loving dad performs three nights

CABARET & DRAG

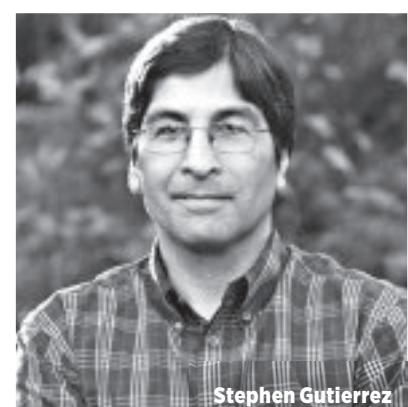
Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m.

THU 4/11

▼ LIT

RAPID-FIRE READINGS

For almost 40 years, Heyday Books has been dedicated to the cultures of California, and its annual **New California Writing** series collects some of the best work published in literary journals, magazines, novels, and newspapers. To celebrate this year's release (the third), Heyday publisher Malcolm Margolin, editors Gayle Wattawa and Kirk Glaser, and emcee Peter Coyote will host rapid-fire readings from 14 of the book's contributors, including Robert Hass, Linda Norton, and Stephen Gutierrez. The early bird gets free food, wine, and beer, and authors will be around to sign the book after the readings. *New California Writing 2013* contains work by Susan Straight, Joan Didion, Shanthi Sekaran, Lysley Tenorio,



Stephen Gutierrez

and many more. The last two years sold out, so get tickets early.

The Third Annual New California Writing Launch Party starts at 6 p.m. at the California Historical Society, 678 Mission St., S.F. Tickets are \$5, \$20 with the book; call (510) 549-3564 or visit ncal2013.eventbrite.com/. **EVAN KARP**

April 13, 2 & 8 p.m.; Tue., April 16, 8 p.m.; Wed., April 17, 7:30 p.m.; Fri., April 19, 8 p.m.; Sun., April 21, 2 p.m., \$20-\$295, sfballet.org. War Memorial Opera House, 301 Van Ness, San Francisco, 864-3330, www.sfwmpac.org.

Shantala Shivalingappa: The acclaimed Kuchipudi dancer performs *Namasya*, a new program updating traditional Indian dance with contemporary forms of movement. Tue., April 16, 8 p.m., \$25-\$50, sfperformances.org. Herbst Theatre, 401 Van Ness, San Francisco, 392-4400, www.sfwmpac.org/herbst_ht_index.html.

Taikoza: Japanese taiko drums & dance troupe. Wed., April 10, 7:30 p.m., \$20-\$30. ODC Theater, 3153 17th St., San Francisco, 863-6606, www.odctheater.org.

Take 5: See and discuss works in progress by Andrea Mock, Nicole Claymoon, and Rachael Lincoln. Fri., April 12, 5 p.m., \$5. ODC Theater, 3153 17th St., San Francisco, 863-6606, www.odctheater.org.

FASHION & STYLE

Discarded to Divine: A fashion show where local designers transform castoff clothes into haute looks. The freshly reimagined ensembles are then auctioned off to benefit the Wellness Center, an organization that combats poverty, homelessness, and domestic violence. Tue., April 16, 6 p.m., \$75. De Young Museum, 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

FESTIVALS

Bookish Beasts: A Zine & Comic Fest: Zines, comix, and artworks by regional creators of erotic and sexually transgressive work. Attendees must be 18 years or older. Sun., April 14, noon, free, csczinefest.tumblr.com. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Ninth Annual CubaCaribe Dance Festival: Week One - Our Teachers: First week (of a three-week fest) featuring a mixed program that showcases local Caribbean diaspora artists Aguacero, Arenas Dance Company, De Rompe Y Raja, Las Que Son Son, Rueda Con Ritmo, Sambaxé, and more. April 12-13, 8 p.m.; Sun., April 14, 3 & 7 p.m., \$10-\$25, cubacaribe.org. Dance Mission Theater, 3316 24th St., San Francisco, 273-4633, www.dancemission.com.

Northern California Cherry Blossom Festival: Tea ceremonies, taiko ensembles, martial arts demonstrations, sumi-e painting, an anime fashion show, and many more embodiments of Japanese culture take over the street for two weekends in this free annual celebration. Starting April 13, Saturdays, Sundays, 11 a.m. Continues through April 21, free, sfcherryblossom.org. Japantown, Post, San Francisco, 567-4573, www.sfjapantown.org.

San Francisco Underground Short Film Festival: Sam Sharkey and Peaches Christ host an evening of shorts by Bay Area filmmakers, divided into three acts: Shorts Circus (7 p.m.), Shorts After Dark (9:30 p.m.), and La Bamba 2: Hell Is a Drag (midnight). Sat., April 13, 7:30 p.m. & midnight, \$12-\$20, peacheschrist.com. Victoria Theatre, 2961 16th St., San Francisco, 863-7576, www.victoriatheatre.org.

West Portal's 25th Annual Sidewalk Fine Arts & Crafts Fair: Sidewalk sale featuring paintings, photography, pottery, jewelry, and other forms of creative expression by over 40 regional artists. Takes place on West Portal Avenue between 15th Avenue and Ulloa. April 12-14, 10 a.m., free, pacificfinearts.com. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

FOOD & DRINK

Alemany Farmers' Market: This bustling Saturday produce market has been a city institution for over 75 years. Saturdays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, San Francisco, 647-9423.

Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. Bottle Cap, 1707 Powell, San Francisco, 529-2237, www.bottlecapsf.com.

Bottomless Mimosa Brunch: Juicy champagne cocktails (and \$5 bloody marys) to soothe your weekend hangover. Saturdays, 10 a.m.-2 p.m. Nickies, 466 Haight, San Francisco, 255-0300, www.nickies.com.

Brews to Benefit: Admission fee includes three hours of unlimited Grolsch beer, with all proceeds benefitting the San Francisco International Film Festival. Wed., April 10, 5-8 p.m., \$10, facebook.com/events/612811728744821. Taverna Aventine, 582 Washington, San Francisco, 981-1500, www.aventinesf.com.

Brunch with Michael Athans: Sundays, 10 a.m., \$79 (\$45 for kids under 12). Top of the Mark, One Nob Hill, 999 California, San Francisco, 616-6916, www.intercontinentalmarkhopkins.com/top_of_the_mark/.

Casey Barber: Classic Snacks Made from Scratch: The food writer discusses her cookbook detailing how to make homemade versions of 70 popular brand-name treats. Wed., April 10, 6-7 p.m., free, classicsnacks.goodfoodstories.com. Omnivore Books on Food, 3885a Cesar Chavez, San Francisco, 282-4712, www.omnivorebooks.com.

Feast of Words: A Literary Potluck: Queer writer Raquel Gutiérrez and culinary guest Jenn Hartmann are the focus of this month's gathering of local scribes and chefs. April's theme is "Only Connect," inspired by SOMArts' current art exhibition. Tue., April 16, 7 p.m., \$10-\$12 (or \$5 with potluck dish), feastofwords.somarts.org. SOMArts Cultural Center, 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Ferry Plaza Saturday Farmers' Market: For sale are fresh fruits and vegetables as well as honey, bread, cheese, and other goods from local growers and producers. Saturdays, 10 a.m., free, www.cuesa.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

Godzuki Happy Hour: Sushi and booze for all my friends! Wednesdays, 5-8 p.m., free. The Knockout, 3223 Mission, San Francisco, 550-6994, www.theknockoutsf.com.

Good vs. Evil: An Evening with Anthony Bourdain & Eric Ripert: Two famous foodies share the stage — but who will pick up the check? Fri., April 12, 8 p.m., \$70-\$195. Orpheum Theatre, 1192 Market, San Francisco, 551-2000, www.shnsf.com.

Half-Shell Happy Hour: Free oysters (while they last, which ain't long) every Friday evening. Fridays, 5:30 p.m. El Rio, 3158 Mission, San Francisco, 282-3325, www.elrios.com.

Heart of the City Farmers' Market: Thrice-weekly market featuring fruits, vegetables, nuts, eggs, and other forms of sustenance from local growers. Wednesdays, 7 a.m.; Fridays, 7 a.m.; Sundays, 7 a.m., free, www.hoafarmersmarket.org. United Nations Plaza, Market, San Francisco, 674-9701.

Les Voleurs Wines 2012 Wine Futures & Barrel Party: Features samples of Sonoma Coast chardonnay and pinot noir, plus live gypsy jazz by the Hot Club of San Francisco. Sat., April 13, 5 p.m., \$25, lesvoleurswines.com. Bluxome Street Winery, 53 Bluxome St., San Francisco, 543-5353, www.bluxomewinery.com.

Off the Grid: A rotating collection of food cart vendors circle their wagons at this weekly event also featuring beer, wine, and live music. Fridays, 5-10 p.m., otgfm.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

Paso Robles Wine Country Grand Tasting: Showcase of 30 wineries from SLO County. Thu., April 11, 6 p.m., \$65, www.pasowine.com. Bently Reserve, 301 Battery, San Francisco, 294-2226, www.bentlyreserve.com.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, www.sfcenter.org.

San Francisco Vintners Market: Spring Wine in the City: A chance to try and buy wines from as many as 200 wineries from the region and around the world. April 13-14, 1-4 p.m., \$80-\$200,



AXIS Dance Company

FRI 4/12

▼ DANCE

NO ONE PUTS BABY IN A CORNER

"(I've Had) The Time of My Life" isn't the tune that came to mind when **AXIS Dance Company** announced its 25th anniversary. But we were reminded that, when AXIS first rolled out, *Dirty Dancing* was a massive hit. Founded in 1987, AXIS was one of the first companies to integrate dancers who were dependent on wheelchairs, crutches, and prosthetic limbs. It was miles away from Patrick Swayze's squeaky-clean mambo, but no less significant. Over the years, AXIS has changed the way the world views dance, while earning seven Isadora Duncan Dance Awards (Izzies) and helping California State develop the nation's first B.A. program in Physically Integrated Dance

Amy Snyder

along the way. For the millions who saw AXIS duets on *So You Think You Can Dance?*, the grace, agility, and power of these dancers is no surprise — but it was only a hint of what the company can do. Onstage, contraptions become expressions, a new terminology for a world that rushes beyond our soft centers. This is the ultimate in modern dance, an amalgamation of man and machine that is transcendent. Tonight's anniversary celebration includes *what if would you*, the first collaboration between Guggenheim Fellow Victoria Marks and composer Beth Custer, as well as works by Imagery choreographer Amy Seiwert and longtime AXIS favorite Soanya Delwaide.

AXIS Dance Company's performance begins at 8 p.m. at Malonga Casquelourd Center for the Arts, 1428 Alice St., Oakland. Admission is \$10-\$25; call (800) 838-3006 or visit axisdance.org.
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svintnersmarket.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

Soul of a Banquet: A charity sneak-preview of the new non-fiction film by Wayne Wang (*The Joy Luck Club, Chan Is Missing*), which documents the life of influential S.F. restaurateur Cecilia Chang. Wang, Chang, chef Alice Waters, and food writer Ruth Reichl will be in attendance, plus a banquet will be prepared by Yank Sing Restaurant. Wed., April 10, 6 p.m., \$288. Rincon Center, 101 Spear at Mission, San Francisco, 777-4100.

The Stinky Cheese Club: Pony up some cheese and they'll give you a free PBR or well drink. Bon appetit! Third Tuesday of every month, 5-7 p.m., free. facebook.com/TheStinkyCheeseClubAt-Benders. Benders, 806 S. Van Ness, San Francisco, 824-1800, www.bendersbar.com.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

LGBT EVENTS

Aaron Hartzler: Reading from *Rapture Practice*, his memoir about growing up gay in an evangelical Bible Belt family. Fri., April 12, 7 p.m., free. Books Inc./Castro, 2275 Market, San Francisco, 864-6777, www.booksinc.net.

Blur: Transgender & Gender-Variant Support Group: Thursdays, 6:30 p.m. Dimensions Clinic, 3850 17th St., San Francisco, 934-7789, www.dimensionsclinic.org.

The Bus: Two gay teenagers share a secret love in a small town with a big religious presence. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28, www.nctcsf.org/press_room/the_bus.htm. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, www.nctcsf.org.

Cocktailate: Hosted by Supposition Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

Christy Cruise: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

The Dream Queens Revue: Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free. dreamqueensrevue.com. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Drink and Be Mary: Gay boys (and friends) enjoy two-for-one drinks every day until 9 p.m. Daily. Q Bar, 456 Castro, San Francisco, 864-2877, www.qbarsf.com.

Gay Men's Sketch: Drop-in life drawing. Tuesdays, 6:30 p.m. Mark I. Chester Studio, 1229 Folsom, San Francisco, 621-6294, www.markchester.com.

Legendary: African American GLBT Past Meets Present: New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. GLBT History Museum, 4127 18th St., San Francisco, 621-1107, www.glbthistorymuseum.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natomia, San Francisco, 776-1747, www.boxcartheatre.org.

Honey: Community building group celebrating LBTQQ young women. Wednesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, www.lyric.org.

Hump Day Comedy: With hosts Sandra Risser and Suzy Vincent. Second Wednesday of every month, 8 p.m., free. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studs.com.

SAT 4/13

▼ BIKE TOUR

THE CHANGING LANDSCAPE

You might not realize it sipping coffee at 16th and Valencia, but that intersection was almost turned into an eight-lane freeway. And while you can't see the tracks anymore, the strange diagonal patterns of several S.F. streets accommodate the rail lines of the 19th century. Learn the story behind these and other facts on the **Transit History Bike Tour**. Tour guide Chris Carlsson has written and edited numerous books on San Francisco, including *Nowtopia* and *Ten Years That Shook the City: San Francisco 1968-78*.

I'm Not OK, Cupid: A collection of original, comedic, one-act LGBT plays written by Andy Black, Alex Dremann, Rodney "Rhoda" Taylor, James A. Martin, Rich Orloff, and Joseph Frank. Starting April 12, Thursdays-Saturdays, 8 p.m. Continues through May 4, \$15-\$25, leftcoasttheatreco.org. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

M.E.T.: Community building group celebrating GBTQQ young men. Fridays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, www.lyric.org.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studs.com.

Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. GLBT Historical Society, 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

Queer Ballroom Dancing: Free same-sex dance lessons with the Queer Jitterbugs. Second Saturday of every month, 8:15-9:30 p.m., free. www.queerballroom.com. Magnet, 4122 18th St., San Francisco, 581-1600, www.magnets.org.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, www.sfcenter.org.

Ruby's Lipstick Revue: Ginger Snap emcees a night of drag with Duplicity Dilemma, Ana Mac Coxx, Persia, Jeté Guevara, and Mara Guevara. Sun., April 14, 10 p.m., \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studs.com.

Sake Bomb Wednesdays: Young ladies can get "bombed" during this weekly happy hour at San Francisco's only full-time lesbian bar. Fridays, 5-9 p.m., free. Lexington Club, 3464 19th St., San Francisco, 863-2052, www.lexingtonclub.com.

The Queer Ancestors Project: An exhibition of prints by queer artists ages 18-26 and 50+ featuring Kamran Akhavan, Arman Desai, Preston Grant, Alan Gutierrez, S. Renée Jones, Anna Robinson, and Eddie Valentine. Mondays-Saturdays. Continues through May 20, free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, www.sfcenter.org.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sffrontrunners.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

SOMA Country: Opening night of a new LGBT country-western dance night by the people from Sundance Saloon. Tue., April 16, 6:30 p.m., free. sundancesaloon.org. BeatBox, 314 11th St., San Francisco, 500-2675, www.beatboxsf.com.

Sundance Saloon: Gay-friendly country dancing. Thursdays, 6:30 p.m.; Sundays, 5 p.m., \$5. sundancesaloon.org. Space 550, 550 Barneveld, San Francisco, 550-8286, www.space550.com.

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5. www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, www.sfgov.org.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 1, \$30-\$35. The Hypodrome, 575 10th St., San Francisco, 377-4202, www.thrillpeddlers.com.

Transmagic: Community building group celebrating trans/gender-variant youth. Tuesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, www.lyric.org.

WTF: Women's, Trans/Genderqueer, and Femmes' Night: Bike repair and bike building. Second and Fourth Friday of every month, 6 p.m., free. Bike Kitchen, 650H Florida, San Francisco, 647-2453, www.bikekitchen.org. >>

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SAT 4/13

▼ PET-BASED FESTIVAL

CANINIVAL

Each year, **DogFest** takes over Duboce Park to celebrate the joys of four-legged friends and the children who love them, all in an effort to raise money for San Francisco's McKinley Elementary School via silent auction. Now in its sixth year, DogFest includes a parade and the "Everyday Dog Show" (no fancy bows or skills required), with categories like best coat, best park, and best twin-like ability

to morph into looking like one's owner. Families considering adopting will find resources to explore as well as the opportunity to take on a rescued dog. Face painting, carnival games, food, and other kid-friendly activities round out the day. Local native Daniel Handler, best known as children's author Lemony Snicket, takes the leash and serves as the afternoon's host.

Dogfest starts at 11 a.m. at Duboce Park, Duboce and Steiner streets, S.F. Admission is free; visit www.mckinleyschool.org/dogfest. **TAMARA PALMER**

LITERARY EVENTS

Aaron Hartzler: Reading from *Rapture Practice*, his memoir about growing up gay in an evangelical Bible Belt family. Fri., April 12, 7 p.m., free. Books Inc./Castro, 2275 Market, San Francisco, 864-6777, www.booksinc.net.

Alan Kaufman: The editor of *The Outlaw Bible of American Poetry* reads from his unflinching memoir, *Drunken Angel*. Thu., April 11, 7 p.m., free. Books Inc./Opera Plaza, 601 Van Ness, San Francisco, 776-1111, www.booksinc.net.

Bawdy Storytelling: Hosted by Dixie De La Tour. Second Wednesday of every month, 8 p.m., \$10-\$15, www.bawdystorytelling.com. Verdi Club, 2424 Mariposa, San Francisco, 861-5048, www.verdiclub.net.

Beyond the Possible: 50 Years of Creating Radical Change in a Community Called Glide: Rev. Cecil Williams and Janice Mirikitani join former S.F. Supervisor Bevan Dufty to discuss their new book detailing the many years they spent running Glide Memorial United Methodist Church in the Tenderloin. Wed., April 10, 6 p.m., free. Main Library, Koret Auditorium, 100 Larkin, San Francisco, 557-4595, www.sfpl.org.

Bookish Beasts: A Zine & Comic Fest: Zines, comix, and artworks by regional creators of erotic and sexually transgressive work. Attendees must be 18 years or older. Sun., April 14, noon, free. csczinefest.tumblr.com. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

David D. Burstein: Huffington Post blogger David Burstein argues that the kids are alright in *Fast Future: How the Millennial Generation Is Shaping Our World*. Thu., April 11, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

Death in the Tenderloin: Book event chronicling the lives — and deaths — of characteristic TL residents. Sat., April 13, 3 p.m., free. Park Branch Library, 1833 Page, San Francisco, 355-5656, www.sfpl.org.

On the Road: Jack Kerouac's landmark Beat Generation novel hits the big screen, with *Control's* Sam Riley portraying Sal Paradise/Jack Kerouac and Garrett Hedlund playing Dean Moriarty/Neal Cassady. Daily. Embarcadero Center Cinema, 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm.

Ending Hunger Here at Home: An Evening of Poetry for the San Francisco Food Bank: Features readings by Art Beck, Judith Ayn Bernhard, Neeli Cherkovski, Agneta Falk, Jack & Adelle Foley, Maketa Smith-Groves, Jack Hirschman, Clara Hsu, Ava Koohbor, and A.D. Winans. Non-perishable grocery donations gladly accepted. Sun., April 14, 6 p.m., free/donation. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

Feast of Words: A Literary Potluck: Queer writer Raquel Gutiérrez and culinary guest Jenn Hartmann are the focus of this month's gathering of local scribes and chefs. April's theme is "Only Connect," inspired by SOMArts' current art exhibition. Tue., April 16, 7 p.m., \$10-\$12 (or \$5 with potluck dish), feastofwords.somarts.org. SOMArts Cultural Center, 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Firinn Taisdeal: Quotes to Light Up Your Mind: Quotations, maxims, adages... whatever you want to call them, author Taisdeal will project and discuss these concise insights on a wide variety of subjects. Thu., April 11, 6 p.m., free. San Francisco Main Library, 100 Larkin, San Francisco, 557-4400, www.sfpl.org.

Lee Fang: The political blogger reads from his new book, *The Machine: A Field Guide to the Resurgent Right*. Wed., April 10, 7 p.m., free. City Lights Books, 261 Columbus, San Francisco, 362-8193, www.citylights.com.

Lit-Night: Literary readings and open mic (sans actual microphone) hosted by Jon Sindell. Sat., April 13, 7 p.m., free. Rolling Out, 1722 Taraval St., San Francisco, 513-6054.

Narada Michael Walden: *Whitney Houston: The Voice, the Music,*

the Inspiration: The Bay Area musician and producer discusses his new book about the late superstar, with whom he worked closely in the studio on many occasions. There will also be a live performance of Houston songs in tribute to the singer. Fri., April 12, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

The Nato Sessions: Live Conversing & Podcastery with Famous

Smart People: Comedian Nato Green hosts live chats with authors Gerard Jones (April 8), Ayelet Waldman (April 15), and Helene Wecker (April 29), plus fellow comedian Mort Sahl (April 22). Mondays, 7 p.m. Continues through April 29, \$15 (or \$40 for all four shows). Stage Werx 446, 446 Valencia St., San Francisco, www.stagewerx.org.

Other Cinema: Analog Church: Local beat-punk poet Marc Olmstead fuses spoken word with music (via his backing band, *The Job*), plus screens short films about William S. Burroughs and more. Other guests showcase obscure/experimental music machines and films of their own. Sat., April 13, 8:30 p.m., \$6, [othercinema.com](http://www.othercinema.com). Artists' Television Access, 992 Valencia, San Francisco, 824-3890, www.atasite.org.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, www.paxtongate.com.

Peter Nathaniel Malae: Reading from his new novel about the fragility of familial bonds, *Our Frail Blood*. Thu., April 11, 7 p.m., free. City Lights Books, 261 Columbus, San Francisco, 362-8193, www.citylights.com.

Peter Rock: The novelist reads from *The Shelter Cycle*, his new book about family, faith, and apocalypse. Sat., April 13, 7 p.m., free. Green Apple Books, 506 Clement, San Francisco, 387-2272, www.greenapplebooks.com.

Poetry Project: WritersCorps presents a competitive short film festival based on youth poetry. Entries will be judged by *Colma: The Musical* screenwriter H.P. Mendoza. Sat., April 13, 2 p.m., free. sfartscommission.org/WC. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.

Porchlight Presents Quiet Lightning: Blindsided by a Powerful

Force: The Porchlight storytelling series invites Quiet Lightning writers Rachel Ann Brickner, Katie Carter, Charlie Getter, Moneta Goldsmith, Allison Landa, Matthew Rodgers, Baruch Porras-Hernandez, Matt Pine, and Katie Wheeler-Dubin to the stage. Local songwriter Rupa Mary also performs. Mon., April 15, 8 p.m., \$15-\$20, porchlightsf.com. Verdi Club, 2424 Mariposa, San Francisco, 861-5048, www.verdiclub.net.

Rachel Kushner: The author of the celebrated *Telex from Cuba* reads from her new book, *The Flamethrowers*. Wed., April 10, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Second Saturday Book Group: Book club meets every second Saturday of the month. Second Saturday of every month, 10 a.m., free. Books Inc./Opera Plaza, 601 Van Ness, San Francisco, 776-1111, www.booksinc.net.

Sex Spells: How to Write & Sell Erotica: A workshop with erotic author M. Christian. Sat., April 13, 10 a.m., \$20. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Shifts and Rifts: Third Annual New California Writing Launch

Party: Release party for *New California Writing 2013* with emcee Peter Coyote, publisher Malcolm Margolin, and editors Gayle Wattawa and Kirk Glaser. Thu., April 11, 6 p.m., \$5 (or \$20 including book), nca2013.eventbrite.com. California Historical Society Museum, 678 Mission, San Francisco, 357-1848, www.californiahistoricalsociety.org.

Stephen Beachy: The novelist (*Boneyard*, *The Whistling Song*), USF educator, and debunker of the JT LeRoy literary hoax reads from the single-volume reissue of his 2006 novellas *Some Phantom* and *No Time Flat*. Author Alvin Lu also reads. Thu., April 11, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Wild Girls Mother + Daughter Book Club: Second Sunday of every month, 1 p.m., free. Books Inc./Laurel Village, 3515 California, San Francisco, 221-3666, www.booksinc.net.

Write Club: Miquela Alejandre, Candace Bagley, Dorothy Tunnell, and Amber Sommerfeld pair off in 7-minute jousts with their writing pens. Casey Childers and Steven Westdahl play host and referee. Tue., April 16, 8 p.m., \$5, www.writeclubsf.com. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Writers with Drinks: Readings and tipsy chit-chat by Jenny Davidson, Arisa White, Marie Brennan, Luis Jaramillo, and Molly Weatherfield. Sat., April 13, 7:30 p.m., \$5-\$10, writerswithdrinks.com. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Zyzzyva Spring Issue Celebration: Herbert Gold, Lori Ostlund, Christian Kiefer, and Debbie Graber read from their work in the latest issue of the famed literary journal. Tue., April 16, 7 p.m., zzyzyva.org. Vesuvio Cafe, 255 Columbus, San Francisco, 362-3370, www.vesuvio.com.

MUSEUM EXHIBITS & EVENTS

Asian Art Museum of San Francisco. *China's Terracotta Warriors: The First Emperor's Legacy:*

An exhibition of China's first Emperor Qin Shihuang's life-size terracotta army. Tuesdays-Sundays. Continues through May 27. \$15-\$18. *In a New Light: The Asian Art Museum Collection:* A display of more than 2,500 objects from

the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. 200 Larkin, San Francisco, 581-3500, www.asianart.org.

Cable Car Museum. Permanent Exhibit: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. Discover Africa's Secrets:

Pick up clues in the Naturalist Center. Daily. *Fragile Planet:* Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Daily. *Animal Attraction:* A science event about animals reproducing. Daily. *Bugs:* This 25-minute 3-D film was shot on location in the creepy-crawly tropical forests of Borneo. Every hour on the hour. Daily. *Platinum Behind-the-Scenes Tour:* Go beyond the public exhibit spaces. Daily, 10, 11 a.m., 1 & 2 p.m. *Penguin Feeding:* Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. *Coral Reef Dive:* Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. *Extreme Life Mysteries:* Explore curious and extraordinary animals. Daily, 12:30 p.m. *Children's Storytime: Ages 2-5:* Listen to stories about nature and science. Thursdays, Saturdays, 11 a.m. *Lagoon Feeding:* Mealtime for sharks and stingrays. Tuesdays, Thursdays, 1:30 p.m. *NightLife VIP Tour:* One-hour behind-the-scenes tour. Thursdays, 6 p.m. *Live Animal Demonstrations:* Meet snakes, hissing cockroaches, turtles, and more. Saturdays, Sundays, 3:30 p.m. *Family Nature Crafts:* Nature-themed craft-making. Sundays. *Science Adventures: Ages 6-10:* Explore the natural world through stories, experiments, games, and crafts. Sundays, 2:15 p.m. *After-Hour Wine and Dine Tour:* A three-course dinner and backstage access to the exhibits. Sundays, 6 p.m. *Explore the Living Roof with Naturalists:* Learn about the 2.5-acre living roof. Mondays, 3 p.m. free with museum admission. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

California Historical Society Museum. Curating the Bay: Crowd-sourcing a New Environmental History: In honor of the "Year of the Bay," this exhibit features 150 objects from the CHS collections that reflect the bay's environmental and cultural history. Tuesdays-Sundays. Continues through Aug. 25. \$5 suggested donation. 678 Mission, San Francisco, 357-1848, www.californiahistoricalsociety.org.

Children's Creativity Museum. Creativity Day 2013: Enjoy free workshops, film screenings, hands-on activities, and more for inventive kids of all ages. Sat., April 13, 10 a.m.-4 p.m. free. 221 4th St., San Francisco, 820-3320, www.creativity.org.

Conservatory of Flowers. Boomtown: Barbary Coast: A San Francisco historical retrospective and model train show. Tuesdays-Sundays. Continues through April 14. \$2-\$7. 100 JFK, San Francisco, 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. Being Jewish: A Bay Area Portrait: A mural of community photos and objects that reflect the flavor of Jewish life in the Bay Area. Daily. *Drop-in Art Making:* Make art with your kids. Every Sunday from 1 to 3 p.m. Sundays. 736 Mission, San Francisco, 655-7800, www.thecjm.org.

De Young Museum. Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis: Paintings from Dutch masters. Tuesdays-Sundays. Continues through June 2. \$25 (includes museum admission).

SAT 4/13

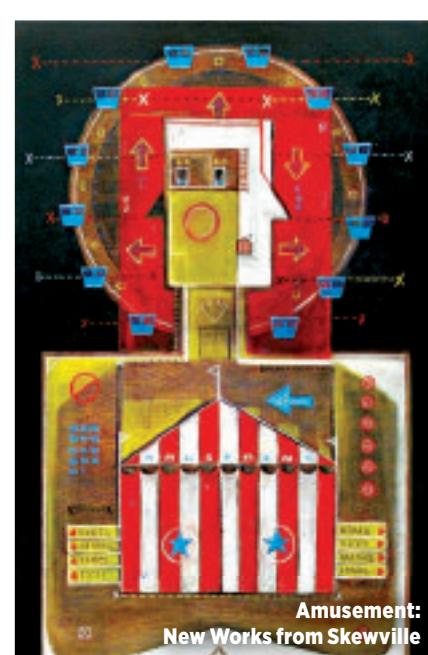
▼ ART

URBAN REDESIGN

During the height of the crack epidemic, people had all kinds of spooky hypotheses about sneakers dangling over phone lines: They marked drug corners, gang turf, or recent murder scenes. Really, kids have been slinging shoes since the intersection of laces, utilities, and tomfoolery. Some tossed their chewed-up sneakers as soon as they got a new pair of kicks; others stole your shoes and instigated games of forever keep-away. Then came Skewville, the street-art duo from Queens. As kids, the twins had thrown up plenty of shoes in and around their neighborhood. As adults they expanded their worldview, sending wooden sneaker cutouts flying across lines from Berlin to Mexico. Over the years, the twins have gained fans and foes (they're known

for their "forced collaborations" with the likes of Swoon and Shepard Fairey) while their neo-Cubist industrial style has become unshakable and unmistakable. Articulate about economics, consumerism, and the dehumanization of the urban rat race — they slogged through the adult worlds of advertising and corporate marketing prior to chucking it in for Chucks — they still come most alive on an urban playground without adult supervision. While their boho-inspired mini-golf holes are missing, a merry-go-round built from the Apollo bikes of memory sits at the center of their latest show, *"Amusement,"* surrounded by highly animate pedestrian signals and dozens of works constructed out of old bingo boards, Coke signs, mirrors, parking meters, and pieces of abandoned luggage.

"Amusement: New Works from Skewville" opens with a reception, 7-11 p.m. and runs April 13-May 4 at White Walls, 886 Geary St., S.F. Admission is free; call 931-1500 or visit whitewallssf.com. **SILKE TUDOR**



Amusement:
New Works from Skewville

deyoung.famsf.org. **Friday Nights at the de Young:** An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. free-\$10. **Discarded to Divine Public Preview:** Complimentary sneak peek at more than 75 one-of-a-kind items up-cycled from donated clothing for the St. Vincent de Paul Society's Eighth Annual Discarded to Divine Salon & Silent Auction. Fri., April 12, 5:30-8:30 p.m. Free. **Discarded to Divine:** A fashion show where local designers transform castoff clothes into haute looks. The freshly reimagined ensembles are then auctioned off to benefit the Wellness Center, an organization that combats poverty, homelessness, and domestic violence. Tue., April 16, 6 p.m. \$75. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

Exploratorium. **Exploratorium Opening Gala After Party:** The family-oriented science museum celebrates the opening of its new location on Pier 15 with dancing, food, cocktails, and other diversions. The museum's official public opening day is April 17. Fri., April 12, 9 p.m. \$150-\$200. exploratorium.edu/visit/opening/gala-after-party. Pier 15, San Francisco, 528-4360, www.exploratorium.edu.

Fort Mason. **Outdoor Exploratorium:** Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

GLBT Historical Society. **Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé:** Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened its papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. **Letters: 1938-1946:** Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, San Francisco, 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. **Bowles Porcelain Gallery:** Porcelain from England and continental Europe. Daily. 100 34th Ave., San Francisco, 750-3600.

San Francisco Main Library. **Digging Deep: Underneath San Francisco Public Library:** Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, San Francisco, 557-4400, www.sfpf.org.

Randall Museum. **Drop-in Art and Science Workshops:** Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10 a.m. \$4-\$10 (museum admission free). 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

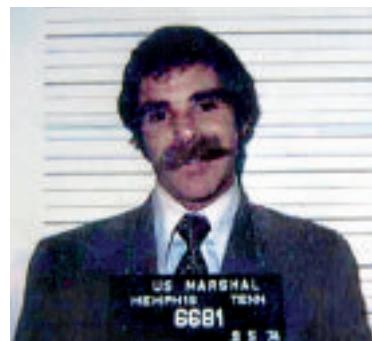
San Francisco Museum of Modern Art (SFMOMA). **The Elise S. Haas Bequest: Modern Art from Matisse to Marini:** Selections from a private collection featuring pieces by Matisse, O'Keeffe, Picasso, and others. Through June 2. **Garry Winogrand:** Retrospective featuring nearly 100 black-and-white snapshots by the postwar photographer — almost half of which have never been exhibited publicly before — which provide a unique perspective on American urban life in New York, Los Angeles, San Francisco, and elsewhere. Through June 2. **Picturing Modernity: Selections from the SFMOMA Collection:** An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Through June 2; Daily. **The Clock:** Christian Marclay's 24-hour-long film is an acclaimed, epic montage of movie clips cut and reassembled to unfold in real time. Through June 2. \$11-\$18. www.sfmoma.org/about/press/press_exhibitions/releases/942. **Lebbeus Woods, Architect:** A collection of conceptual drawings and models by the visionary architectural artist whose fantastic, futuristic structures reimagined the interactive possibilities between physical planes and space. Through June 2. 1513 3rd St., San Francisco, 357-4000, www.sfmoma.org.

The Walt Disney Family Museum. **Between Frames: The Magic Behind Stop Motion Animation:** Includes behind-the-scenes photos, replicas, film clips, puppets, interactive armatures, and more. Through April 28. free with museum admission. **Snow White and the Seven Dwarfs: The Creation of a Classic:** Exhibit about the making of *Snow White and the Seven Dwarfs*. Mondays, Wednesdays-Sundays, 11 a.m. Continues through April 14. \$15-\$25. 104 Montgomery, San Francisco, 345-6800, www.waltdisney.org.

Verba Buena Center for the Arts. **Without Reality There Is No Utopia:** International artists use a wide variety of mediums to illustrate how the utopian ideal has been threatened by postmodern, post-"reality" society. Thursdays-Sundays. Continues through June 9. \$8-\$10. **Shih Chieh Huang: Synthetic Seduction:** High-tech and the mundane meet in a series of glowing, seemingly anamorphic displays. Thursdays-Sundays. Continues through June 30. \$8-\$10. 701 Mission, San Francisco, 978-2787, www.ybca.org.

PETS

Sixth Annual DogFest: McKinley Elementary School benefit with emcee Daniel Handler and entertainment including a community dog show/competition, silent auction, pet vendors, carnival games, food, and more. Sat., April 13, 11 a.m.-4 p.m., free, mckinleyschool.org/dogfest. Duboce Park, Duboce & Steiner sts., San Francisco, 831-2700, www.dubocepark.com.



Associated Press

SUN 4/14

▼ SEX

REEMS JOB

When porn star Harry Reems got sober and got God, we were sure he would bury his stage name. But, even as a successful real estate agent in Utah, Reems was no hypocrite, nor did he have any misgivings about his place in history. Arrested on obscenity charges for his role in *Deep Throat*, Reems proudly stood in a rarefied group of American entertainers including Paul Reubens and Lenny Bruce. He could also claim that he helped make porn chic. Or at least middle class — both Johnny Carson and Bob Hope worked *Deep Throat* into their routines. Make no mistake, though; Reems was an equal opportunity player. During the same year he made *The Devil in Miss Jones*, which was compared to Sartre's *No Exit* in *Variety*, he also made the grindhouse horror *Forced Entry*, which intercut real Vietnam War footage with sadistic rape and murder scenes. When Reems died of cancer at a VA hospital this March (yes, he was actually a Marine), he left behind a wife of 20 years and a very long legacy, which included about 140 porno features, and dozens of stags. So you know there are stories! Tonight, at a public memorial, colleagues Annie Sprinkle, CJ Laing, Jerry Heath, and Richard Pacheco will share and celebrate.

The juice will flow at 7 p.m. at the Center for Sex and Culture, 1349 Mission St., S.F. Admission is free; call 902-2071 or visit sexandculture.org.

SILKE TUDOR

POETRY & SPOKEN WORD

16th and Mission Poetry Slam: Unorganized, impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, 16thmission.com. 16th St. BART Station, 2000 Mission St., San Francisco.

Ending Hunger Here at Home: An Evening of Poetry for the San Francisco Food Bank: Features readings by Art Beck, Judith Ayn Bernhard, Neeli Cherkovski, Agneta Falk, Jack & Adelle Foley, Maketa Smith-Groves, Jack Hirschman, Clara Hsu, Ava Koobbor, and A.D. Winans. Non-perishable grocery donations gladly accepted. Sun., April 14, 6 p.m., free/donation. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

Holla Back: Weekly poetry open mic with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, www.eastsidesartsalliance.com.

Mortified: This month's excavators of their adolescent literary angst include Amber Milner, Katie Imming, Kevin Wofsy, and more. >>

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Fri., April 12, 7:30 p.m., \$14-\$21, getmortified.com. DNA Lounge, 375 11th St., San Francisco, 626-1409, www.dnalounge.com.

Oakland Mic: Youth Speaks sponsors this monthly event in Oakland, open to all spoken word artists, poets, and MCs under 21. Second Friday of every month, 6:30 p.m., free, youthspeaks.org. Pro Arts, 550 Second St., San Francisco, 510-763-4361, www.proartsgallery.org.

Other Cinema: Analog Church: Local beat-punk poet Marc Olmstead fuses spoken word with music (via his backing band, The Job), plus screens short films about William S. Burroughs and more. Other guests showcase obscure/experimental music machines and films of their own. Sat., April 13, 8:30 p.m., \$6, othercinema.com. Artists' Television Access, 992 Valencia, San Francisco, 824-3890, www.atasite.org.

Poetry Project Project: WritersCorps presents a competitive short film festival based on youth poetry. Entries will be judged by *Colma: The Musical* screenwriter H.P. Mendoza. Sat., April 13, 2 p.m., free, sfartscommission.org/WC. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.

The WordParty: Open mic poetry with hosts Jennifer Barone, Daniel Heffez, and Ingrid Keir, plus music by Nova Jazz. Third Tuesday of every month, 8 p.m., \$5 donation, thewordparty.com. Viracocha, 998 Valencia, San Francisco, 374-7048.

Writers with Drinks: Readings and tipsy chit-chat by Jenny Davidson, Arisa White, Marie Brennan, Luis Jaramillo, and Molly Weatherfield. Sat., April 13, 7:30 p.m., \$5-\$10, writerswithdrinks.com. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Youth Speaks Teen Poetry Slam 2013: Preliminary Bouts: This annual "Olympic-style" poetry competition is open to any young writers, MCs, or performers 13-19 years old. See website for venues, start times, and sign-up information. April 12-13, youthspeaks.org. Multiple Bay Area Locations, San Francisco, N/A.

SEX & FETISH EVENTS

Puss 'n' Boots II: 16-artist group show of erotic art. Through April 20. Amelia Hyde Gallery, 521 6th St., San Francisco, 990-2043, www.ameliahyde.com.

Bawdy Storytelling: Hosted by Dixie De La Tour. Second Wednesday of every month, 8 p.m., \$10-\$15, www.bawdystorytelling.com. Verdi Club, 2424 Mariposa, San Francisco, 861-5048, www.verdiclub.net.

Bookish Beasts: A Zine & Comic Fest: Zines, comix, and artworks by regional creators of erotic and sexually transgressive work. Attendees must be 18 years or older. Sun., April 14, noon, free, csczinefest.tumblr.com. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Midori: The Evoco Project: The Japanese bondage expert displays prints made by pressing paper against inky rope bondage performers. Through April 27. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Humpday Happy Hour Workshop: Good Vibrations presents recurring workshops on various sex themes. Wednesdays, 6:30 p.m., Free, Good Vibrations, 1620 Polk, San Francisco, 345-0400, www.goodvibes.com/main.jhtml.

Reems Job: A public memorial for late porn legend Harry Reems (*Deep Throat*) featuring colleagues Annie Sprinkle, C.J. Laing, Jerry Heath, and Richard Pacheco. Sun., April 14, 7 p.m., Free. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Sex in the City Tours: Four-hour van tour providing a lively take on San Francisco's lascivious history. Fridays, 6:30 p.m., \$69, 510-915-1010, www.sexinthecitytours.com. Multiple San Francisco Locations, multiple addresses, San Francisco.

Sex Sells: How to Write & Sell Erotica: A workshop with erotic author M. Christian. Sat., April 13, 10 a.m., \$20. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

THEATER

Acid Test: The Many Incarnations of Ram Dass: Warren David Keith's one-man portrayal of the journey to psychedelic enlightenment taken by the man born Richard Alpert. Starting April 12, Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through May 18, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

The Arsonists: Mark Jackson directs this update of Max Frisch's 1958 dark comedy about bourgeois impotence in the face of evil. Tuesdays-Sundays, \$32-\$60. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, [www.auroratheatre.org](http://auroratheatre.org).

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 421-4222, www.beachblanketbabylon.com.

The Bereaved: A staging of Thomas Bradshaw's dark comedy about the lives of UHBS (Urban Haute Bourgeoisie) by Crowded Fire Theatre. Thursdays-Saturdays, 8 p.m.; Wed., April 17, 8 p.m.; Wed., April 24, 8 p.m. Continues through April 27, \$10-\$35, www.crowdedfire.org. The Thick House, 1695 18th St., San Francisco,

MON 4/15

▼ LIT

QUIET RIOT

For the fourth year of the local reading series hosted by Quiet Lightning, the group has embarked on a **Tour Through Town**, inviting like-minded organizations to join in and shape its monthly events in new directions. The latest scenario pushes boundaries beyond books and short stories and into more griot-like expression. The evening is a partnership

with S.F.'s 10-year-old Porchlight, a series organized by Beth Lisick and Arline Klatte that typically explores storytelling that's not limited to the written word, an interesting contrast to Quiet Lightning's celebration of premeditated prose. Performers include Rupya Marya, a singer-songwriter who also practices medicine, and Mario de la Vega, an acclaimed film writer and director.

Tour Through Town starts at 8 p.m. at The Verdi Club, 2424 Mariposa, S.F. Admission is \$15-\$20; call 861-9199 or visit www.verdiclub.net. **TAMARA PALMER**

401-8081, www.thickhouse.org.

The Bus: Two gay teenagers share a secret love in a small town with a big religious presence. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28, www.nctcsf.org/press_room/the_bus.htm. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, www.nctcsf.org.

Carnival!: Revival of the breezy musical that first opened on Broadway in 1961. Wednesdays, 7 p.m.; Thursdays, Fridays, 8 p.m.; Saturdays, 6 p.m.; Sat., April 13, 1 p.m. Continues through April 21, \$25-\$75, www.42ndstreetmoon.org. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, www.theeurekathatre.com.

Eurydice: The Greek myth of Orpheus — as written by the playwright Sarah Ruhl and told through the eyes of Eurydice — becomes a meditation on the fragility of love. Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through April 14, \$25-\$30. The Custom Made Theatre Co., 1620 Gough St., San Francisco, 798-2682, www.custommade.org.

The Expulsion of Malcolm X: World debut of Larry Americ Allen's play about the intense relationship between Elijah Muhammad and Malcolm X that (spoiler alert) eventually led to the latter's assassination. Starting April 12, Fridays, Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through May 5, \$30-\$42.50. Fort Mason, Southside Theater, Marina, San Francisco, www.fortmason.org.

Fallaci: A fictional play about the last days of journalist Oriana Fallaci. Written by Pulitzer Prize-winner Lawrence Wright. Tuesdays-Sundays. Continues through April 21, \$29-\$89. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, www.berkeleyrep.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, www.foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Ghostbusters: Live!: Listen! Do you smell something? It's the aroma of entertainment, as actors Tim Kay, Thomas Apley, Adam Curry, Shawn Miller, Becky Hirschfeld, Adam Vogel, Alexia Staniotes, Scott McNeil, and Christina Shonkville battle paranormal ghosts (OK, puppets) in this onstage re-enactment of the hit 1980s comedy movie. Starting April 11, Thursdays-Saturdays, 8 p.m. Continues through April 27, \$15-\$20, darkroomsf.com/ghostbusters. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Reems Job: A public memorial for late porn legend Harry Reems (*Deep Throat*) featuring colleagues Annie Sprinkle, C.J. Laing, Jerry Heath, and Richard Pacheco. Sun., April 14, 7 p.m., Free. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Sex in the City Tours: Four-hour van tour providing a lively take on San Francisco's lascivious history. Fridays, 6:30 p.m., \$69, 510-915-1010, www.sexinthecitytours.com. Multiple San Francisco Locations, multiple addresses, San Francisco.

Sex Sells: How to Write & Sell Erotica: A workshop with erotic author M. Christian. Sat., April 13, 10 a.m., \$20. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

TUE 4/16

▼ FASHION

FORMERWEAR

We'll take whatever excuse we can get to avoid cleaning out our closets — whether it's that we're too busy, or we just can't bear the shame of having our clothes rejected by a snobby thrift store buyer. But our worn-out duds have to go somewhere, and thankfully, they can still go to good use. Our scrappy old T-shirts become couture at the annual **Discarded to Divine** fashion show, where local designers transform castoff clothes into haute looks. The freshly re-imagined ensembles are then auctioned off to benefit The Wellness Center, an organization that combats poverty, homelessness,

and domestic violence. But when we can't even convince the thrift store to buy our wardrobe, we're not equipped to drop serious cash on a gown, even if it is for charity. Fortunately, we can see the designs as they walk the runway in a free preview at the de Young Museum. If you're lucky enough to be able to add a one-of-a-kind, upcycled outfit to your collection, attend the auction at Gensler the following week. But make sure you snag your ticket soon — as of press time, there were only 100 left.

The **Discarded to Divine** fashion show and auction begin at 6 p.m. at Gensler, 2 Harrison St., S.F. Admission is \$75, call 552-5561 x306 or visit discardedtodivine2013.eventbrite.com. The free preview of the show is Friday, April 12, at 5:30 p.m. at the de Young Museum, 50 Hagiwara Tea Garden Drive, S.F. **KATE CONGER**

Saturdays, Sundays, 8:30 p.m. Continues through April 14, \$22, carreblanche-sf.com. Fort Mason, Conference Center, Marina, San Francisco, 345-7500, www.fortmason.org.

Pilgrimage: Why I'm Not an Indian: Elaine Magree's intensely personal solo show about her mixed heritage and troubled ancestral past. Fridays, Saturdays. Continues through April 13, \$15-\$25, www.elainemagree.com. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

Reasons to Be Pretty: Neil LaBute's Tony Award-nominated play about American superficiality and the emotional damage it causes. Tuesdays-Fridays, 7 p.m.; Saturdays, 3 & 8 p.m.; Sun., April 14, 2 p.m. Continues through April 30. SF Playhouse, 450 Post St., San Francisco, 677-9596, www.sfplayhouse.org.

The River: The New River — an infamously toxic waterway that flows from Mexico into the Salton Sea — serves as the backdrop to this new work that intertwines stories of diverse characters living on the edge of the Mexican-American social landscape. Starting April 11, Thursdays-Sundays, 8 p.m. Continues through May 4, \$25-\$35, theriver2013.eventbrite.com. The Costume Shop, 1117 Market St., San Francisco.

PianoFight's Variety Show Death Match: PianoFight company members perform experimental sketch comedy, stand-up, dance, and music in the hopes that imperial host Pope Caesar the Brutal shan't smite them at the end. Fri., April 12, 8 p.m., \$10-\$15. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

Secret Improv Society: Underground improvisational theater.

Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Sex and the City: Live!: A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, https://www.facebook.com/1760MarketStreet.

S.F. Theater Pub: Orphée: The story of Orpheus, as filtered through the Surrealist mind of Jean Cocteau (and translated by Marissa Skudlarek). Mon., April 15, 8 p.m., free, sftheaterpub.wordpress.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

Sheherezade 13: The 13th annual showcase of new plays by writers from the Playwrights' Center of San Francisco. Starting April 12, Thursdays-Saturdays, 8 p.m. Continues through April 27, \$20-\$25, playwrightscentsf.org. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

Steve Seabrook: Better Than You: A satirically comedic one-man show with a self-help theme, written and performed by Kurt Bodden. Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through May 18, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Stuck Elevator: An undocumented Chinese immigrant ponders his options while being stuck in a New York City elevator for more than three days. Performed in English with Chinese language subtitles projected above the stage. Tuesdays-Sundays. Continues through April 28, \$30-\$110. American Conservatory Theater (A.C.T.), 415 Geary, San Francisco, 749-2228, www.act.org/site/PageServer.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 1, \$30-\$35. The Hypnodrome, 575 10th St., San Francisco, 377-4202, www.thrillpeddlers.com.

Un-Scripted Theater Company: The Lost Folio: Shakespeare's Musicals: A fully improvised musical based on The Bard's famous characters — except with more singing than soliloquies. Starting April 11, Thursdays-Saturdays, 8 p.m. Continues through May 18, \$10-\$20, un-scripted.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.



Gender Roles

Local theater companies confront the lack of women behind the scenes.

BY LILY JANIAK

Sheherezade 13, a coproduction by Wily West Productions and Playwrights' Center of San Francisco, didn't start as a women-centered event. It was born 13 years ago as a staged reading of many short plays to celebrate two departing PCSF board members. Now, it's an annual showcase of fully produced 10-minute plays by PCSF members — coincidentally, mostly female members.

Even before Laylah Muran de Assereto joined the showcase as executive producer and director five years ago, the event already had women in most of the leadership positions.

Muran says she doesn't think it was a "conscious decision" by her predecessors. But now that it's been this way for so long, it's something she says she'd lobby for in the future.

In her first year, she says, "I turned to my colleagues who happened to be women and

said, 'Here's an opportunity we don't get a lot.' The next year, it turned out again that I had women directors."

Since then, "I haven't gone, 'Here's a policy I'm making,'" she says. "But I'm proud that it happened that way."

Sheherezade's evolution toward an unofficial gender preference comes at a time when questions about gender parity dominate national theater discussions: When women buy more than half of the nation's theater tickets, why are so few stories by women represented on our stages? Why are women underrepresented as theater leaders and directors? In planning a season, how much should a theater company consider gender parity?

Here in the Bay Area, this means that no recent season announcement has gone without scrutiny for its gender breakdown. American Conservatory Theater's announcement a few months ago that the first half of its next season would almost entirely feature male writers and actors launched a Twitter campaign, a Facebook



Colin Hussey

group, and many outraged essays.

Yet so far, only Patrick Dooley of Shotgun Players has made a programming change (Shotgun's 2015 season will feature only female playwrights). None of the other artistic directors of major theaters has come forward to explain the complex processes of planning a season. That leaves smaller companies like 3Girls Theatre, which produces only woman-authored plays, and festivals like Sheherezade 13 to pick up the slack.

Kate Jones and Richard Egan have 10 minutes to get it all sorted out in Beverly Butler's *Indelible*.

For Sheherezade 13, the fact that its playwrights are almost all female (seven out of nine this year) is just as accidental as its all-female leadership; the group uses blind selection. "The selection committee doesn't know who playwrights are until they've been chosen," says Muran. "Women >> p26



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Gender Roles from p25

just floated to the top." Switching over to blind selection, she says, can be "a big educational wakeup" because "you educate yourself to your own biases."

Jennifer Roberts, who is both a playwright in and a co-producer of the festival, says that the increased number of women "proves a point" to skeptics who believe that women are underrepresented because there aren't as many high-quality female playwrights. "We're not trying" to seek out women, she says. "It's just happening."

While in the past Sheherezade has been centered on a theme, this year's playwrights could write about anything, and the plays are accordingly diverse. Roberts' *Chrysomelidae Hide No More*, says Muran, explores "finding your own strength as the daughter of a strong woman" through the lens of Roberts' own experience as a playwright writing about loved ones. Patricia Milton's *After Frank*, by contrast, was inspired by the playwright's fascination with Clara Harris, who was tried for running over her husband three times with her car, and with the fact that Harris' home state of Texas doesn't have provisions for temporary insanity, but rather for "sudden passion."

WHEN WOMEN BUY MORE THAN HALF OF THE NATION'S THEATER TICKETS, WHY ARE SO FEW STORIES BY WOMEN REPRESENTED ON OUR STAGES?

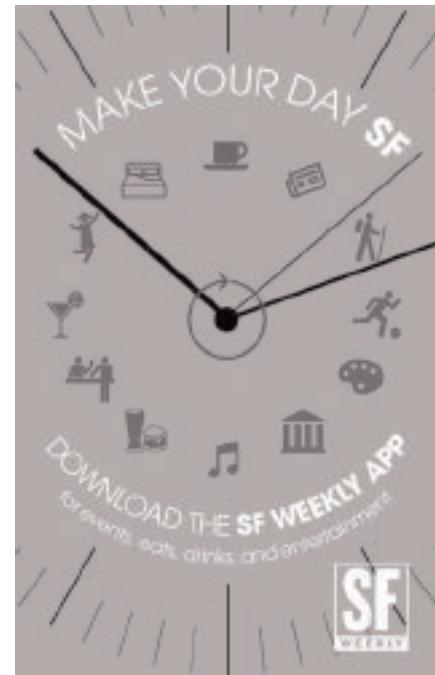
For Milton, the 10-minute play as a form offers a low-risk opportunity to try something new. "You can experiment with something you haven't done before," she says. For *After Frank*, about Amanda (Karen Offereins) and her dead husband's mistress Delia (Kate Jones), Milton "set a challenge," she says. "I wanted a number of status shifts." In one of those shifts, Amanda says, "You have a lot of nerve. All wide-eyed innocence, waltzing into my home with paperwork from the office, as if you weren't having an ongoing affair with my husband!" to which Delia responds, "I didn't waltz!" Muran, who directs, calls this jockeying "a tango."

The willingness of Sheherezade's participants to stretch their artistic muscles extends to their choice of collaborators. What Muran appreciates about both the festival and the S.F. theater scene as a whole "is the amount of crossover you have among theater companies" — particularly small theater companies, she says.

Muran's remarks imply that one of the solutions to gender disparity — not waiting for permission from big institutions, but taking initiative to band together and experiment — might be in focusing less on politics and more on creating great art with your favorite collaborators, whatever gender they happen to be. As Muran puts it, "We're all like, 'Let's go play!'"

Sheherezade 13

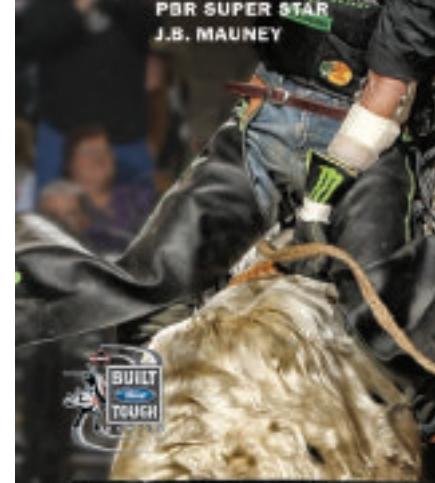
Runs Apr. 12-27 at the Exit Theatre, 156 Eddy St., S.F. \$20-\$25; visit wilywestproductions.com.



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▼ Film

Trance

Rated R. Opens Friday.

Directing the opening ceremonies of the London 2012 Olympics cemented Danny Boyle's position as England's top director, trusted to be his country's ambassador to the world. If that spectacle was intended to celebrate all things British — James Bond and the Queen jumping out of a helicopter! Harry Potter! Single-payer health care! — then it's only fitting that Boyle's new movie, *Trance*, is his first to be set in Her Majesty's realm since 2004's *Millions*. The England of *Trance* is sleek and neon-drenched, a multicultural city of danger, excitement, and the promise of full-frontal nudity by Rosario Dawson. The story is gleefully silly, concerning an art heist gone wrong and the efforts by French mobster Franck (Vincent Cassel) and American hypnotherapist Elizabeth (Dawson) to discover where British amnesiac Simon (James McAvoy) has hidden the loot. There are traces of Christopher Nolan's *Inception* and Steven Soderbergh's *Side Effects*, but where the latter film displayed a director bored with the whole filmmaking process, Boyle is clearly still having fun, and is making the most of his blank check while it lasts. His ear for pop music still has perfect pitch, as *Trance* calls dibs on Moby's "The Day" every bit as much as Boyle's *Trainspotting* owns "Lust for Life" — which *Trance* has plenty of. **SHERILYN CONNELLY**

Upstream Color

Not rated. Opens Friday at the Roxie.

Early on in *Upstream Color*, a woman named Kris (Amy Seimetz) sits at a computer and works on a CGI rendering of some impossible creature for a movie we'll never see. It feels like a message from director Shane Carruth: This will not be an effects-laden fantasy movie, but rather the kind of brain-twisting sci-fi movie you'd hope for from the director of *Primer*. But where that deeply intellectual film used ample dialogue and voiceover narration to help the audience stay more or less

Rosariospotting: Rosario Dawson hypnotizes in Danny Boyle's *Trance*.

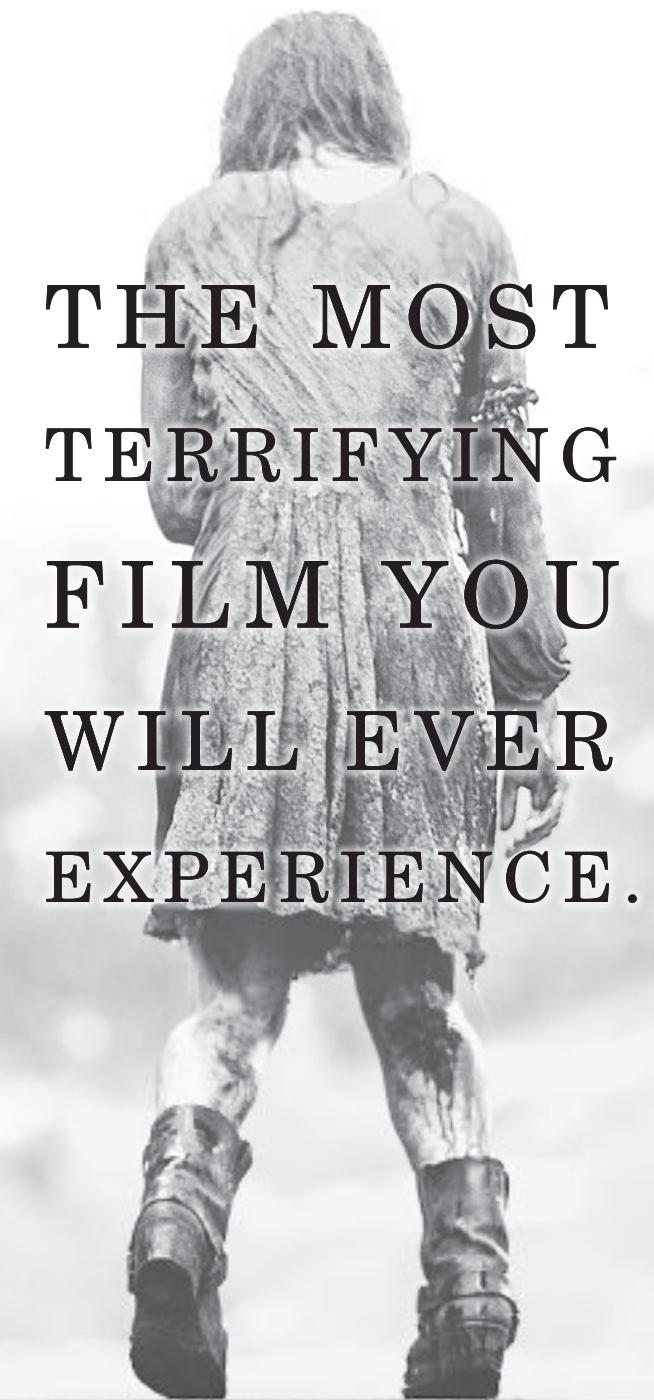
grounded in its twisty timelines, the far more emotional *Upstream Color* is frequently word-free, trusting the audience to parse cinema's native languages of image, montage, and sound as Kris and her boyfriend Jeff (Carruth) try to make sense of past and present traumas. And while the cinematography is gorgeous and the editing is sharp, the key to the film is its sound design, personified by a mysterious field recordist (Andrew Senzenig) who may or may not be the puppet-master of Kris and Jeff (but definitely is to a sty of pigs). What *Upstream Color* is even about is up to the individual, and its opacity will surely enrage as many viewers as it will enchant. But we expect nothing less from Carruth. **s.c.**

To the Wonder

Rated R. Opens Friday at the Embarcadero.

The "magic hour" is a cinematography term for the day's final stretch of sunlight, when the light has certain glowy emotionality. Terence Malick made extensive use of the magic hour in 1973's *Badlands*, 1978's *Days of Heaven*, 2005's *The New World*, 2011's *The Tree of Life*, and now in *To the Wonder*. That's the vast majority of his intermittent career, and for as gorgeous as the images always are — Malick's camera can find beauty in the most mundane settings, hence *To the Wonder*'s many Kubrickian tracking shots inside fluorescent-lit supermarkets — his love of the magic hour is bordering on schtick. It's poetic and breathtaking schtick, no question, but still schticky. Inasmuch as there's a narrative, American man Neil (Ben Affleck) and French woman Marina (Olga Kurylenko) are lovers who alternatively mope and cavort while voiceover-pondering This Thing Called Love. They fight and they mend, they split and they reunite, but mostly they ponder. Kurylenko cavorts almost as much as she ponders, often veering into Manic Pixie Dream Girl territory with her endless cavorting. *To the Wonder* is Malick doing as Malick does, and what he does is beautiful — but it would also be fun to see him do a remake of *High Noon*. Maybe he'd find a new schtick. **s.c.**

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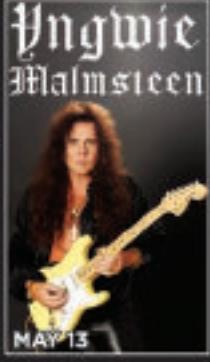
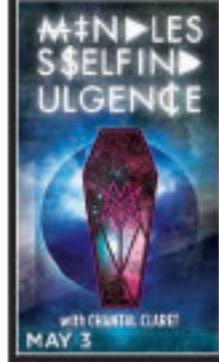
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MAY

24 **Hotel California and 37th Anniversary**
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26 **Billy Idol**

31 **An Evening With**
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JUNE

2 **Jewel**
Greatest Hits Tour
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9 **For Everything**
The Beach Boys

11 **Pat Benatar & Neil Giraldo /**
Cheap Trick
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14 **Rodney Carrington**

15 **Michael McDonald & Boy Scoggs**

19 **Cyndi Lauper**
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25/ **The Last Summer on Earth**
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26 **Ben Folds Five**
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27 **Smokey Robinson**

29 **Erykah Badu**

JULY

5 **Ziggy Marley /**
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7 **An Evening With**
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8 **Railroad Earth /**
Bruce Hornsby and the
Noisemakers

9 **The Go-Go's /**
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JULY

10 **Rodrigo y Gabriela**

11 **Smash Mouth /**
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Vertical Horizon /
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12/ **Garrison**

13 **Keillor's A Prairie Home Companion**
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14 **Jim Gaffigan**

16 **Creedence Clearwater Revisited /**
38 Special

18 **The LP Festival Tour**

19 **Big Head Todd and the Monsters /**
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20 **4 Great Bands Play 4 Great**

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20 **David Byrne & St. Vincent**

21 **Jonny Lang /**
Robert Randolph & The Family Band

25 **Jeff Bridges & The Abiders**
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26 **Dana Carvey /**
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27 **Huey Lewis and The News**
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28 **Rock N Blues Fest with**
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JULY

30 **An Evening With**
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AUGUST

1 **Styx**
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Don Felder

2 **Kenny Loggins**
with Blue Sky Riders

3 **Parade Reunion 2013**
Gladys Knight and The O'Jays

6 **An Evening With**
Chicago

7 **Al Kooper 2013**
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11 **Los Lobos /**
Los Lonely Boys /
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13 **Michael Franti & Spearhead**

14 **The Monkees**
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15 **Brandi Carlile**

16 **Foreigner**

17 **An Evening With**
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18 **Chris Isaak**

21 **Moulin on the Mountain**
The Breakfast Club

22 **Toad the Wet Sprocket /**
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23 **Ron White**

24 **George Lopez**
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25 **George Thorogood and the Destroyers /**
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28 **Frampton's**
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SEPTEMBER

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7 **Joan Jett and the Blackhearts**

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There's Something About Mary

13 **The Doobie Brothers**

15 **KC & The Sunshine Band /**
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OPENING

The Company You Keep Robert Redford's new thriller seems pleasingly to share some DNA with his old thrillers — the ones he starred in, like *Three Days of the Condor*, and *All the President's Men*, and for that matter even *Butch Cassidy* and the *Sundance Kid*. He's in his element calling shots both in front of and behind the camera in *The Company You Keep*, a movie about outlaws and aging lefty crusaders coming to terms with their legacies. Here Redford stars as a former Weather Underground dodging the feds and tending to some urgent unfinished business with an old flame, now a pot-runner in Big Sur, played by Julie Christie. Hot on his trail is a tenacious journalist played by Shia LaBeouf in clever-guy glasses and an old-school-muckraker pose. The huge roster of strong supporting players includes Chris Cooper, Brendan Gleeson, Richard Jenkins, Susan Sarandon, Sam Elliott, Stanley Tucci, Anna Kendrick, Stephen Root, Terrence Howard, Brit Marling, and even Nick Nolte. Lem Dobbs's script, adapted from Neil Gordon's novel, is intelligent and only just slightly speechifying. The subtext — "Listen, kids, there was a time in this country when activists acted and reporters reported!" — seems sufficiently restrained. And although the movie seems gradually to tire of chewing on all it has bitten off, one senses its maker's respect for principled people of any generation. (J.K.)

Disconnect Director Henry Alex Rubin has only helmed documentaries before *Disconnect*, so it seems fair to cut him some slack for dramatic creakiness. Still, after warming up with facts, you'd think the guy would make a higher priority of truthfulness. Rather late to the table with its hand-wringing

about the Online Way We Live Now, Rubin's film, from a didactic script by Andrew Stern, wrangles Facebook bullying, credit fraud, and underage porn into an issue-driven patchwork of lives at once frayed and braided. Evidently it yearns to be something like the *Crash* of its day — that is, the Paul Haggis *Crash*, not the David Cronenberg one — and accordingly is very solemn and ponderous. The arc of this moralizing universe is long, and it bends toward pseudo-tragic catharsis: A distracted dad (Jason Bateman) strikes up a yearning instant-message rapport with the stealth tormentor (Colin Ford) of his loner son (Jonah Bobo); a young husband and wife (Paula Patton, Alexander Skarsgård) fail to cope with losing both their child and their financial security; a TV reporter (Andrea Riseborough) gets too deep into her story about an online rentboy (Max Thieriot). Truncated supporting parts for Frank Grillo and Hope Davis seem disproportionate to their gifts, but it is a nice touch to have fashion designer Marc Jacobs play a seedy pimp. Too diluted by its fussy, phony comprehensiveness, the case being made here just doesn't seem credible: How can a movie about what the Internet does to us be so devoid of spontaneity? (J.K.)

My Brother the Devil First-time directors often work in existing genres for their feature debuts, and up to a certain point, Sally El Hosaini's *My Brother the Devil* hits all the beats of the "conflicted gangster doesn't want his younger sibling to follow him into the crime business" formula. This is not a bad thing, particularly because the accents in the London borough of Hackney can seem porridge-thick to American ears, so familiarity with the oft-told story comes in handy when the dialogue isn't clear. (It's reminiscent of *Attack the Block*, a movie set in a similar milieu and which is best watched with the subtitles on.) Comprehension is thankfully not a problem with the main characters, members of an Arab family: older brother Rashid (James Floyd), the conflicted gangster who wants out of the life of crime, and his younger brother Mo (Fady Elsayed), who very much wants in. El Hosaini's film does offer some new spins on the formula: A certain character survives a personal revelation that would have condemned him to a final-reel death had the movie been made a few decades ago, and the question of which of

the brothers is the devil is left unanswered. As the genre evolves, *My Brother the Devil* should help to set a new template. (S.C.)

No Place on Earth Cinematographically, caves are a challenge. So are Nazi survival stories. Set the latter in the former and you've got a double-decker challenge — not impossible, but neither, alas, is it one to which Janet Tobias' well-intended documentary can rise. The film begins with a friendly New York-based spelunker who got in touch with his European heritage by exploring a Ukrainian cave, where he was quite surprised to find human artifacts that had been down there for 70 years. Subsequent inquiries acquainted him with the true tale, also recounted in Esther Stern's 1975 memoir, *We Fight to Survive*, of two Jewish families who hid from the Nazis by staying literally underground for nearly a year and a half. Tobias doesn't skimp on the many innately inspiring details of these people's resolve and resilience, but her uninspired storytelling — vague voiceover narration, dull and too-dark reenactments — makes it hard to connect. The film rightly tries for a climax with footage of the spelunker returning to the cave accompanied by some survivors and their grandkids, but by then all narrative momentum has stalled, and the moment lingers limply. But humanity keeps producing stories like this, so we owe it to ourselves to tell them. Recommended instead, therefore, is Agnieszka Holland's 2011 drama *In Darkness*, also true of Poles who took refuge in the sewers. (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. OTHER CINEMA:

ANALOG CHURCH: Local beat-punk poet Marc Olmstead fuses spoken word with music (via his backing band, The Job), plus screens short films about William S. Burroughs and more. Sat., April 13, 8:30 p.m. \$6. othercinema.com. 992 Valencia, San Francisco, 824-3890, www.atasite.org.

Balboa Theater. Where the Trail Ends: Documentary about freeride mountain bikers searching for the newest, most extreme terrain to conquer. Thu., April 11, 7:30 p.m. \$7.50-\$10. wherethetrailends.com. **Tattoo Nation:** Feature documentary about black-and-grey tattoo art narrated by Corey Miller of *LA Ink*. Thu., April 11, 10 p.m. \$7.50-\$10. tattoonation.com. **The Cliff House and Sutro Heights:** A full-length documentary by Tom Wyrch, director of *Remembering Playland at the Beach* and *Sutro's: The Palace at Lands End*. April 12-18. \$7.50-\$10. www.garfieldlaneproductions.net. 3630 Balboa St., San Francisco, 221-2184, www.balboamovies.com.

Bottle Cap. DINNER AND A MOVIE: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. 1707 Powell, San Francisco, 529-2237, www.bottlecapsf.com.

The Castro Theatre. Amour and Eternity for a Day: Wed., April 10, 2, 4:20, 7 & 9:20 p.m. *Talk to Her* and *All About My Mother*. Thu., April 11, 2:45, 4:55, 7 & 9:10 p.m. *Touch of Evil* and *Blood Simple*. Fri., April 12, 7 & 9:10 p.m. *Creature from the Black Lagoon*. Sat., April 13, 1 p.m. *Moonrise Kingdom* and *Rushmore*. Sat., April 13, 3:45, 5:40, 7:30 & 9:20 p.m. *The Birds*. Sun., April 14, 2, 4:45 & 8 p.m. *The Pink Panther*. Turner Classic Movies' Robert Osborne hosts this free screening of the 1963 caper comedy, with a special guest appearance by actor Robert Wagner. Tue., April 16, 7:30 p.m. free. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

Century San Francisco Centre 9 and XD. EXHIBITION SERIES: Manet: Portraying Life: Exhibition is a cinematic art series spotlighting classic artists and representative exhibitions at museums around the world. Thu., April 11, 7:30 p.m. www.fathomevents.com. 845 Market St., San Francisco, 538-8422, www.cinemark.com/theatre-detail.aspx?node_id=1672.

Clay Theatre. The Room: Tommy Wiseau's cinematic bomb is every bit as bad as it's cracked up to be. Sun., April 14, midnight. 2261 Fillmore St., San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. BAD MOVIE NIGHT: Mission to Mars: Gary Sinese played a man with no legs in *Forrest Gump* — can he also make us believe he's a heroic astronaut who unveils amazing cosmic revelations on Mars? Sun., April 14, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

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1-800-FANDANGO 915#**SF WEEKLY.COM**Between April 5-11, all 10:25 p.m. screenings feature the original Japanese language version with English subtitles. Through April 11, www.landmarktheatres.com. *The Place Beyond the Pines*: Daily. *On the Road*: Daily. *Upside Down*: Daily. *Ginger & Rosa*: A coming-of-age story about two teenage girls in early-1960s London. Daily. *No Place on Earth*: The true story of 38 Ukrainian Jews who survived WWII by living in caves for a year and a half — the longest sustained time spent underground in history. Starting April 12. Daily. *To the Wonder*: Starting April 12. Daily. 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm.**The Emerald Table. MOVIE LAB: MAKE A FILM FROM PUBLIC ARCHIVES:** University of the Commons invites the public to remix and re-edit the Internet Archives' collection of copyright-free videos to create a new work of their own. Includes five weekly workshop sessions followed by final screenings on May 11. Tuesdays, 6:30 p.m.; Sat., May 11, 7 p.m. Continues through May 7. free. 80 Fresno St., San Francisco, 500-2323, www.emtab.org.**Jewish Community Library.** *Shalom Aleichem: The Ger Mandolin Orchestra*: Avner Yonai screens excerpts from his in-progress documentary feature about the formation of the Ger Mandolin Orchestra, an ensemble commissioned by Berkeley's Jewish Music Festival to revive the memory of a long-forgotten, pre-World War II Jewish mandolin orchestra from the town of Gora Kalwaria, Poland. Thu., April 11, 7 p.m. free. 1835 Ellis, San Francisco, 567-3327, www.bjefs.org/library.htm.**Lost Weekend Video. FRESH LIKE CADAVER:** A monthly horror-themed, live movie riffing comedy show in the spirit of *Mystery Science Theater 3000*. Second Friday of every month, 8 p.m. \$10. facebook.com/FreshLikeCadaver. *The Shadow Circus Show*: Screening of the Shadow Circus Creature Theatre's webseries pilot episode, in which wisecracking puppet monsters attempt to run a cafe in North Beach. Sun., April 14, 7:30 p.m. \$6. shadowcircus.com. 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.**Main Library, Koret Auditorium. The Fillmore:** Free screening of Peter Stein's PBS documentary about the tumultuous San Francisco neighborhood. Thu., April 11, 5:30 p.m. free. 100 Larkin, San Francisco, 557-4595, www.sfpl.org.**Oddball Films. LEARN YOUR LESSON GIRLS: SHOCKUCATIONAL SHORTS FOR THE LADIES:** Confused about how to be a woman in our crazy, mixed-up world? Fri., April 12, 8 p.m. \$10. oddballfilms.blogspot.com. 275 Capp, San Francisco, 558-8112, www.oddballfilms.com.**Opera Plaza Cinemas. Emperor:** Tommy Lee Jones portrays General Douglas MacArthur. Daily. *Starbuck*: A feckless 40-something discovers he's secretly sired over 500 kids in this French-Canadian comedy hit (soon to be remade in English). Daily. *Give Me the Loot*: An energetic, lighthearted look at the lives of two ambitious NYC graffiti writers. Through April 11. *Quartet*: Daily. *The Silence*: Daily. **SAY HELLO TO MY LITTLE FUNNY**: A night of short films made by professional comedians. Thu., April 11, 7:30 p.m. \$10. *My Brother the Devil*: April 12-18. 601 Van Ness Ave., San Francisco Museum of Modern Art (SFMOMA).San Francisco, 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.**Rincon Center. Soul of a Banquet:** A charity sneak-preview of the new non-fiction film by Wayne Wang (*The Joy Luck Club*, *Chin Is Missing*), which documents the life of influential S.F. restaurateur Cecilia Chang. Wang, Chang, chef Alice Waters, and food writer Ruth Reichl will be in attendance, plus a banquet will be prepared by Yank Sing Restaurant. Wed., April 10, 6 p.m. \$28. 101 Spear at Mission, San Francisco, 777-4100.**Roxie Theater. Money & Life:** Katie Teague's feature-length documentary about the interconnection between global economics and personal values. Wed., April 10, 7 p.m. \$11. **HOUSE OF PSYCHOTIC WOMEN:** *The Mafu Cage* and *The Witch Who Came from the Sea*: Two 1970s shockers about girls gone more-than-wild, taken from the pages of Kier-La Janisse's book *House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films*. Thu., April 11, 7 p.m. \$11. *Upstream Color*: April 12-18. \$6.50-\$10. 3117 16th St., San Francisco, 863-1087, www.roxie.com.**SFJAZZ Center. Metropolis:** Two screenings of Fritz Lang's 1927 sci-fi masterpiece with a live score written and performed by San Francisco's Club Foot Orchestra. Sun., April 14, 4 & 7:30 p.m. \$20-\$30. 205 Franklin St., San Francisco, www.sfjazz.org.**Victoria Theatre. SAN FRANCISCO UNDERGROUND SHORT FILM FESTIVAL:** Sam Sharkey and Peaches Christ host an evening of shorts by Bay Area filmmakers, divided into three acts. Sat., April 13, 7, 9:30 p.m. & midnight. \$12-\$20. peacheschrist.com. 2961 16th St., San Francisco, 863-7576, www.victoriatheatre.org.**The Vortex Room. ASSAULT ON VORTEX 13:** *TNT Jackson* and *The Doll Squad*: Double feature of retro/cult action films. Thu., April 11, 9 p.m. \$10 donation. 1082 Howard, San Francisco, N/A, <https://www.facebook.com/pages/The-Vortex-Room/271715454982128>.**Yerba Buena Center for the Arts. THAI DREAMS: THE FILMS OF PEN-EK RATANARUANG:** Featuring the local premiere of his newest film and five earlier works. Through April 21. \$8-\$10. **POETRY PROJECTION PROJECT:** WritersCorps presents a competitive short film festival based on youth poetry. Entries will be judged by *Colma: The Musical* screenwriter H.P. Mendoza. Sat., April 13, 2 p.m. free. sfartscommission.org/WC. 701 Mission, San Francisco, 978-2787, www.ybca.org.

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Eating the Kool-Aid

Two vegetarian restaurants with a dash of religious philosophy.



Anna Latino

BY ANNA ROTH

Most restaurants push an agenda, whether overt or not — a commitment to local, organic ingredients, say, or to the authenticity of a specific cuisine. But restaurants don't often have a declared religious agenda and wear their philosophy on their walls. There are a handful of vegetarian restaurants throughout the Bay Area that adhere to the strictures of religious sects, and I, a godless omnivore, visited a few to see what kind of spiritual and culinary enlightenment they could offer.

You wouldn't know Golden Era was part of the empire of Supreme Master Ching Hai unless you knew what you were looking for. Its shabby Tenderloin storefront belies an opulent subterranean room, replete with columns and shiny gold fixtures. It's part of a network of vegan restaurants run by the Supreme Master's followers across the world: The most popular is the vegan chain Loving Hut, with more than 200 locations, but there are many one-offs like this one, Golden Lotus in Oakland, and Vegetarian House in San Jose. And at least at Golden Era, the hints of the Supreme Master are surprisingly few: an enlarged photo of Hai above the cash register, and a television in the corner that plays Hai's television network, Supreme Master TV, on a loop.

The TV mostly shows propaganda videos espousing Hai's dedication to meditation and veganism. The vegan philosophy seems to have three major threads: kindness to all living things (Hai, a prolific author, recently published books called *The Dogs in My Life* and *The Birds in My Life*), health benefits (an article on SupremeMasterTV.com links meat-eating to cancer), and environmental benefits (one video pushes the claim that global warming would all but disappear if the planet stopped eating meat). There's no proselytizing from the staff or on the menu, but the vegan-only menu pushes the vision for itself.

Ananda Fuara's Neatloaf is a vegetarian riff on that Sunday dinner staple.

I went with Laura Beck, co-founder of the site Vegansaurus, who steered me towards the best things on the elaborate menu. Without her influence I never would have ordered the egg foo young appetizer (\$6), which turned out to be hardly distinguishable from the non-vegan version of the dish — crispy, deep-fried protein underneath a syrupy, salty gravy. It was entirely delicious, as were the restaurant's vegan spring rolls (\$5.25). The rice claypots (\$8.50) were also a pleasure: The house rice claypot came with moist rice scented with coconut and ginger and had a few strings of tofu for added protein.

Fake meat dishes weren't as successful. Soy Protein Perfection (\$9.95) had chunks of deep-fried soy protein coated in a fiery, deep-red rub. It tasted like fried spice and little else, and I missed the dimension that meat would have given the dish's flavor. In Truly Sea (\$11), the seaweed-steamed tofu's texture mimicked an oily fish like cod, but it tasted like white fish steamed in a microwave. The presentation (a hunk of protein wrapped in black seaweed) wasn't the most visually appealing; but then, to a hearty meat-eater, faux-meat dishes meant to approximate the real thing are hardly ever as satisfying. I was glad I had Laura on hand to steer me toward vegan dishes that were enjoyable on their own terms.

Ananda Fuara, a few blocks away at Market and Larkin, is a San Francisco institution and "divine enterprise" of guru/super-athlete/humanitarian Sri Chinmoy. The spiritual leader died in 2007, but lives on at restaurants like this, which still bears the name he bestowed on it (translation: "the fountain of delight") as well as poster-sized photographs of his beatific visage on the walls. There's a lending ➤ p34



Malick, who is surely one of the most romantic and spiritual of filmmakers, appears almost naked here before his audience, a man not able to conceal the depth of his vision. Malick depicts relationships with deliberate beauty and painterly care."

— Roger Ebert, CHICAGO SUN-TIMES, in his final review

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— Richard Corliss, TIME MAGAZINE

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Eating the Kool-Aid from p.33

library in the back stocked with Chinmoy titles like *Beyond Within* and *Eastern Light for the Western Mind* that you can peruse as you eat, but Chinmoy and his philosophies are never mentioned by the sari-clad staff (who do close the restaurant for yearly retreats, though, including one April 11-15). If anything, the room is peaceful, with robin-egg blue walls, tinkling meditative music, fresh flowers, and a fountain trickling water down one wall. The crowd's a mix of business-lunchers and yoga-pant-wearing enthusiasts.

Chinmoy's dedication to vegetarianism lay in his teachings to find your best self through meditation. He's best known for antics like bench-pressing political dignitaries, but his followers also claim that he produced 1,500 books, 100,000 poems, 18,000 spiritual songs, and 200,000 paintings in his lifetime, many of which are on the walls. His high achievement is attributed, at least in part, to his avoidance of animal flesh. On his website, he wrote that when we eat meat, "the aggressive, animal consciousness enters into us," whereas milder vegetables give us "the qualities of sweetness, softness, simplicity, and purity." As such, the menu is less fake meat and more textbook hippie by way of the *Moosewood Cookbook*.

The restaurant is known for its Neatloaf, a take on meatloaf made with ricotta, tofu, grains, eggs, and spices (\$11.75, a vegan option is also available). It's admirably moist and texturally very similar to the version your mother might have made for Sunday dinner, but the tangy tomato-based sauce on the top was overly sweet and cloying. Still, it was a satisfying lunch, and came with a sizable fresh salad with a zippy lemon-tahini dressing. On a sandwich, the bottom slice of bread tended to get soggy; a better sandwich to try is the veggie burger (\$7.95), of the soft and squishy variety and no more exciting than it needs to be.

The menu also has a large number of Indian dishes. Dal (\$5.95) had the requisite complex layers of spice and heat that makes the simple chickpea stew so appealing. Samosas (\$6.25) were stuffed with pea-and-potato curry, though the wrapping was a tad too thick and gluey. Ananda Fuara also has a daily curry served over rice (\$11.50), which one day featured a mild, creamy version with mushrooms — nothing that blew the palate away with spice, but warming on a rainy afternoon.

Was forgoing meat for a few meals my path to spiritual enlightenment? Of course not. But dining under the gaze of the Supreme Master and Sri Chinmoy did make me more conscious of the meat I eat every day without thinking about it — turkey sandwiches, sausage on pizza, chicken in pad Thai, and so on. Given all the uncertainty these days around what's in the meat we eat, a little mindfulness isn't a bad thing. Even when it comes with a side of scripture.

E-mail Anna.Roth@sfweekly.com

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Money Shots

BY ANNA ROTH

It would have been simpler if Paul "Fotie" Photenhauer, semen-cooking enthusiast, were more of a creep. Then it would have been easy to dismiss his self-published cookbooks, 2011's *Natural Harvest: A Collection of Semen-Based Recipes* and the new *Semenology: The Semen Bartender's Handbook* — two volumes that literally made me throw up in my mouth a little bit when I received them.

They have recipes like Slightly Saltier Caviar, Special 'S' Barbecue Sauce, Mexican Cumslide, and Watermelon Gin Jizz, all which require teaspoons and tablespoons of the stuff. There are sentences such as, "Like fine wine and cheeses, the taste of semen is complex and dynamic," along with tips on how to make one's semen taste better (ginger!) and last longer (keep it in the freezer!). And then there are the photos, which give a new dimension to the term "food porn."

But after talking with Photenhauer on the phone (he's based in the Bay Area, but currently traveling around Europe), I reconsidered my gag reflex, at least a little. He made semen-eating seem, if not *reasonable*, at least mostly harmless. For starters, Photenhauer isn't some perv who drinks semen all day — he says he reserves semen cooking for special, intimate encounters with his partner. "For me, it's more of a fun twist to add to food, or in this case a drink. It adds a definite personal twist to it," he says. "I would never eat or drink semen, cooked or otherwise, from someone I wouldn't be willing to have sex with."

Though semen cocktails don't equal sextimes for most of us, the cookbooks do bring up the question of why semen-swallowing is such a social taboo outside the bedroom. Which is how Photenhauer got the idea in the first place, at a dinner party back in 2006. The conversation at the table turned to spitting or swallowing, and he noticed that people, gay or straight, expected their partner to swallow but weren't neces-



Paul "Fotie" Photenhauer

The "Macho Mojito" has an extra special ingredient.

sarily willing to reciprocate. "If you want your partner to swallow, you should be willing to eat your own semen — I mean, it's *your* semen," he says. "Then I started thinking about it. People eat all kinds of weird shit. Eggs are the menstruation of chickens. Milk is the mammary excretion from cows. Semen is... at least it's fresh and you know who the producer is."

"The question is, why is eating semen so much weirder than having a yogurt?" I gave a noncommittal, slightly horrified response, which he picked up on. "I mean, I get it. I'm not an idiot. I get that there's a difference. But the question is, why is it so much different?"

Of course, there's gross and then there's unsafe. To find out about the potential health risks or benefits, I talked to an infectious disease specialist and professor at the Berkeley School of Public Health who asked not to be named. "I really thought I'd heard it all," he says in response to my query (when an infectious disease specialist says that, you know it's out of the norm). He thinks about the risks for a moment. ➤ p36

RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

20 Spot: This new Mission wine bar has a mid-century design and small bites like deviled duck eggs, rabbit pate, and poached pear pound cake, along with a 100 bottle-strong wine list with 25 by-the-glass selections. 3565 20th St., 624-3140. 20spot.com.

Hard Water: Charles Phan's new Embarcadero restaurant has a New Orleans theme, with dishes like boiled peanuts, seafood gumbo, okra etouffee, braised rabbit, and a raw bar featuring Hog Island oysters and cracked crab. Plus, a two-page whiskey menu and short list of whiskey-based cocktails. Pier 3, 392-3021. hardwaterbar.com.

Heyday: Chez Panisse alums are behind this new downtown lunch spot peddling fast-casual food made from Northern California ingredients. On the menu: Quinoa, farro, raw kale

salad, roasted Mary's chickens, and sandwiches on Acme bread. 180 Spear, 284-4515. heydaysf.com.

Hutong: The former Betelnut is revamped with a new focus on Asian street food, though chef Alexander Ong remains at the helm. The menu's emphasis is on small plates, like kampachi sashimi, oxtail hot pot, roti canai with curry, and hand-cut noodles with wild boar. 2030 Union, 929-8855

Padrecoito: Spinoff of the Marina's popular Mamacita brings exotic fare like goat tacos, duck carnitas chilaquiles, and nettle and green garlic quesadillas to Cole Valley. 901 Cole, 742-5505. padrecoito.com.

Pica Pica Maize Kitchen: The Bay Area's popular arepa purveyor just opened its third location in the Castro. Unlike its other locations, this one offers table service, and an expanded menu that includes nachos made with taro chips and yucca beignets for dessert. 3970 17th, 525-3359. picapikitchen.com.

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Money Shots from p35

"If the food is thoroughly cooked, well-cooked, to destroy any life forms in the semen, like any viruses... that would be my first concern," he says, citing HIV, CMV (a herpes virus), and other STDs that could be transmitted through raw semen.

But those could be transmitted through oral sex as well — his bigger question was why you'd ever cook with semen in the first place. "We evolved as a species by being omnivores and we eat all sorts of things, including the flesh of animals. But we never evolved wanting to eat someone's semen," the professor says, dismissing any health benefit claims like added protein as "nonsense."

"You can get more nutrients from a piece of meat than someone's semen ... I can only surmise that the small amount of protein in semen would be negligible," he says.

Photenhauer, for his part, acknowledges the risks of ingesting the semen of strangers, and was adamant on the phone and in his books that no one should serve guests semen-filled food without their knowledge. "I'm against [people saying], 'Oh, I put semen in their margarita and they didn't know about it,'" he says. "That's wrong. That's gross and that's wrong."

▼ FRESH EATS

Picnic Perfect

BY PETE KANE

Into the tiny space formerly occupied by juice bar Corazon comes Mission Picnic, a sandwich shop that, unbelievably, doesn't cattle-prod bacon straight into every sandwich. In fact, you might say Mission Picnic is, by Valencia Street's standards, practically conservative.

The Hainan Chicken — pulled garlic chicken, lettuce, tomatoes, cucumbers, cilantro, scallion spread and garlic butter on a French roll — more or less embodies the overall vibe: generous portions without a lot of gimmicks. A focus on texture is always welcome. That said, we're eager to try the King (peanut butter, banana, chocolate, honey and Frosted Flakes on a toasted brioche, with a carton of milk for an extra dollar) because hey, our id is the same as your id and somebody double-dog-dared us.

It's tiny in there, on 22nd and Bartlett, as Mission Picnic seats but eight. Fans of Corazon, take heart: they've retained the weird Coke bottle chandelier above the counter, and you can still get fresh juices, such as pineapple and watermelon.

While this place is an ideal stopover point before a lazy afternoon of hanging out with your friends over Tecates in nearby Dolores Park, the San Franciscan with the garlic butter slathered on makes for a fine lunch-hour picnic-for-one. Pedal up to the park, two blocks up and two over, and it will surely pair well with anything the, um, entrepreneurially-minded cash-only habitués might be purveying.

Mission Picnic
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Field Guide to Soma

BY KATY ST. CLAIR

OK, so I get a kick out of the Soma Restaurant & Bar because when you look in the window, everyone looks like they are on "soma" from Huxley's *Brave New World*. The place is dull, the patrons are dull, the corner it sits on (Fifth and Mission) is dull. The seating is dull, the lighting is dull, the staff is dull. Dull dull dull. I was, of course, drawn to it immediately.

It used to be Joe's, and had a sandwich board that said "Rain or Shine There's Always A Line." That was a lie.

So when things started to change inside, and it looked like new owners were taking over, I was excited to see what was going to happen. Anything was possible! Lots of foot traffic along that corridor would surely mean a great new restaurant or a snazzy new bar. Huzzah!

Nope. Turns out it's still the same old place attached to the Pickwick Hotel, only now it's "Mediterranean" with Middle Eastern touches on the menu.

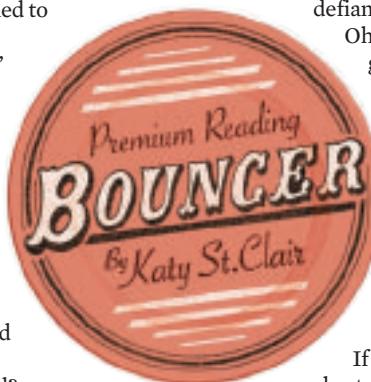
I strolled in for happy hour, which I have yet to see be bustling. "Rain or Shine, There's Always A Seat." \$3 drink specials just don't attract folks like they used to, I guess.

So, just how dull is dull? Well it's one big room with a long bar on the left. Generic "restaurant quality" tables and chairs fill up the middle, like the kind you would see at a buffet place that elderly people frequent. Zero character. But when most of your customers are conceivably out-of-towners who are staying in the hotel, who do you really need to impress?

I like these boring places though because it's easier to create a story around the people who surround me. When I wrote narrative journalism full time it was always much easier to find the interesting things in something simple than to describe fantastic things all on their own.

I had an experiment I wanted to try. I'm into the Alexander McCall Smith books about the No. 1 Ladies Detective Agency, and in *In The Company of Cheerful Ladies*, a character goes into detail about how he tracks wild animals in the bush: There were the animal prints, there was the wind, there was the sun, and "there was the bending of the grass, which could spring back, but slowly and in time that could be read as a person might read the hands of a clock."

We can train ourselves to notice things, is the short version (not that Sherlock Holmes hadn't figured that out 150 years ago).



Since I wasn't going to be able to closely examine anyone's droppings, I would have to go on other things to try and deconstruct what led them to this god-forsaken, blighted serving station for the mediocre.

Behind me was a couple. He was in an ill-fitting suit. She was in slacks, heeled boots, and a belted sweater. Neither really spoke and they looked like they were trying to squeeze in as much relaxation as they could into 15 minutes. So, yeah, I don't need a Kalahari bushman to tell me that they probably worked at the hotel in some sort of management capacity and were on break.

Moving on. OK, now, at the bar with me, way down at the other end, there was a guy who kept paying for his drinks by digging deep into his jeans pocket and pulling out wadded-up bills — money that looked like it had been balled up wet and then dried. Next to him was a seat pulled out a bit and an empty glass and some half-eaten appetizer plates. The dishes had been there the whole time, so I originally assumed whoever it was had gone to the bathroom or something, but, like African savannah grasses that wilt in the heat, the display sat there and grew sadder with each passing minute. No, someone wasn't coming back.

The man's face was drawn, red, and defiantly pitiful, like a drinker. Oh dear. Oh my yes, she was gone. She left. They were on vacation, maybe, and he wanted to stay and keep drinking but she wanted them to go back up to bed. He got frustrated because she always does this, so she became sad and withdrawn and pushed out her chair and just split. If he were to allow the

bartender to remove the plates then he would be admitting this. Or — and I'm open to this version — the bartender just never took away the dirty plates because the Soma Restaurant & Bar is dull and has dull service.

Just then, a guy walked in and sat in the seat, pushing the plates out of his way and shaking the empty glass to see if there was any booze left in it. He casually said something to the other guy, then raised his finger to order a drink. Ah, so, I was wrong. This was two dudes, not an unhappily married couple. I suck at tracking wild game in the bush. The couple also got up to leave, and he placed his hand on her lower back right above her butt. Wrong on both counts, I guess.

It was fun though to create entire scenarios for my fellow dullards. And tracking just takes more practice. "One [has] to get down to that level, to see the world from the point of view of the grains of sand and the blades of grass." Duly noted.

Soma Restaurant & Bar
85 Fifth St, 778-8500. somarestaurantandbar.com.

E-mail Katy.StClair@SFWeekly.com
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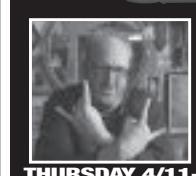
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▼ Music

Rock the Wine Country?

Napa's Bottle Rock festival is an odd new addition to the Bay Area scene.

BY IAN S. PORT

To date, the words "music festival" and "Napa Valley" do not go together naturally — unless your idea of a music festival is Craig Chaquico performing outside the tasting room of some picturesque Victorian. Neither do "Napa Valley" and, say, "The Flaming Lips," or "The Black Keys," or even "rock 'n' roll," for that matter, unless you're thinking of a concert at the city's Uptown Theatre, or envisioning a flock of gray-hairs doing Creedence covers at a hot rod show.

All of which is probably why the announcement of next month's Bottle Rock Napa Valley music festival raised big, flashing question marks in the minds of many who heard the early details. A four-day multi-stage confab in downtown Napa, complete with a lot of bands you'd expect to see in big type on a Coachella poster, isn't what you'd call a no-brainer. The promises of fancy Napa wine and food make more sense, but the idea remains a little befuddling. A rock festival in Napa?

Yes, indeed — Bottle Rock will take place over four days this spring, May 9-12. But if you're wondering how an upscale wine-country burg could possibly host a festival as sprawling and raucous and relevant as Outside Lands or Treasure Island or even (in a roots music sense) Hardly Strictly, stop now. That isn't what Bottle Rock is about.

"What we're trying to do is a connoisseur's festival — a rock show for people with a palate," says Gabe Meyers, a co-founder of Willpower Entertainment, the small Napa firm that's putting on Bottle Rock. He points out that while festivals like Outside Lands and Coachella bring in 65,000 to 85,000 people per day, Bottle Rock will max out at 35,000. "In that sense it's a premium product with reasonably limited availability. But it's still a rock show, still loud music and fun stuff."

Expect, however, that there will be more of Napa's influence on the music than a modern festival's influence on Napa.

"It's certainly not going to be quite the amount of college kids or super-young folk that attend a Coachella, and I think that's reflected in our lineup," Meyers says. "There's not a lot of super-hipster indie bands, or hip-hop, or even electronic dance music. Although I love all that stuff, it's perhaps not appropriate for the brand that is Napa Valley."

So, with a few exceptions — recent *Billboard*-toppers Macklemore and Ryan Lewis, Dirty Projectors, Best Coast, Alabama Shakes, and a handful of others — the Bottle Rock lineup favors artists farther along in their careers. But the number of acts is considerable, and so is the diversity: There are stadium rock groups like the Black Keys, country artists like Dwight Yoakam, psycho-funk godfathers Primus, Jackson Browne,



The Black Keys: Playing their blues-rawk for a well-heeled Napa crowd next month.

Outside Lands and is a partner in Treasure Island. But after talks, the partnership never came to fruition. ("Our concentration is on the immediate Bay Area and Outside Lands, and we felt there was a conflict," says Another Planet executive Allen Scott.)

Instead, Willpower raised money for the festival through private investors, and hired staff from the Bay Area's large pool of concert-production talent. "They've reached out to people who know what they're doing," says Dawn Holliday, who buys talent for Hardly Strictly Bluegrass as well as S.F. clubs Slim's and Great American Music Hall. "They have crew that's worked everything we've ever done. I think they're in good hands."

In a sense, then, Bottle Rock could herald the rise of a powerful new player on the Northern California festival scene. Whether it goes as planned — especially with regard to people getting in and out — may largely determine its success. Holliday, for one, cautions that for major festival promoters, "Everyone's first year is a learning experience."

Meyers reports that tickets to Bottle Rock are selling well. And for many, there will be at least one big advantage to holding a music festival in Napa, rather than Golden Gate Park or near the water. "Having a festival that could potentially be warm and not foggy ... is an exciting experience for the Bay Area," Holliday says, laughing. "Not having to have winter clothing on? What a thought!"

Bottle Rock Napa Valley, with the Black Keys, Furthur, Best Coast, and More

Thursday, May 9, through Sunday, May 12, at Napa Valley Expo. Times vary; \$159 (for single-day passes) to \$499 (for a four-day pass); bottlerocknapavalley.com.

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Sizzle & Fizzle

HIGHS AND LOWS FROM
THE LAST WEEK IN S.F. MUSIC.

SIZZLE

■ They'll be on the big stage at Coachella this weekend, but French rockers **Phoenix** played a thrilling show at the 500-capacity Independent last week. The band showed off glowing songs from its new album, and



Christopher Vitorio
Phoenix packed
the Indy

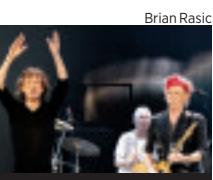
the stripped-down, low-key presentation showed a side of the group few there will forget.

■ Lost in the Night spent Saturday with **Ten-snake** at Monarch — one of the best shows we've seen there — and François K. at the EndUp. Between drugged-out dancers, weird vibes, and security squashing one way-too-drunk dude, it was quite a night.

■ Well, duh: *Rolling Stone* magazine named Great American Music Hall the **sixth best club in America**, citing its "classy accoutrements." But if you go to shows in the city, you already knew that, right?

FIZZLE

■ The **Rolling Stones** are coming to the Bay Area, and you'll need to sell an organ or two to afford tickets: Upper-level seats on the far side of HP Pavilion run about \$272, and lower-level seats start at \$450.



Brian Basic
You can't always
get what you want,
especially if it's a
Stones tickets.

That's not reasonable pricing — it's scorched-earth capitalism.

■ Snoop Dogg said in an interview that he doesn't think gays will ever be accepted in rap, "because rap is so masculine." But, hey, we never thought rap would accept former gangsters making reggae and claiming they're the reincarnation of Bob Marley, either.

■ **The-Dream** released a song called "Slow It Down," which is full of heinous cliches and nonsensical assertions. We get it: You wanna make love to a girl with a big booty, a high sex drive, a short skirt, and low self esteem. But isn't there a better angle to come at this from?

For full versions of the above stories
and much more about S.F. music,
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blog, at sfweekly.com/shookdown.

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HIM
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OLLY MURS

▼ Lost in the Night

New For U?

Andrés rides the line between avant-garde hip-hop and sample-heavy house.

BY DEREK OPPERMANN

There was a time, not so long ago, when the lines dividing hip-hop and house weren't so clear. DJs in the '90s used to jump between the two styles, playing off the shared creative element of sampling in both. In fact, many of the tracks from the so-called "golden era" of hip-hop often featured the work of contemporary house heavyweights, such as David Morales' hypnotic dub of Black Sheep's "Strobelight Honey" or Todd Terry's work with the Jungle Brothers.

Today the two scenes have drifted far apart, but a few older heads still till the fertile ground in between. One such individual is Andrés (born Dez Andrés), the producer behind "New for U," the sample-heavy cut widely considered by critics to be the defining underground club track of 2012.

While much of the hip-hop/house crossover in the early '90s was happening in New York, in Andrés' case it was all about Detroit. Moving to the Motor City from California in the late '80s, he quickly found himself immersed in the local music scene. Working at the beloved Buy-Rite Music, he was intro-

IT WAS THE INFLUENCE OF JAMES DEWITT YANCEY (BETTER KNOWN AS J. DILLA) THAT HAD THE MOST LASTING IMPACT ON HIS SOUND.

duced to many of Detroit's leading musical figures. But it was the influence of James DeWitt Yancey (better known as J. Dilla) that had the most lasting impact on his sound. The late high-priest of experimental hip-hop had a sense of rhythmic timing and a considered approach to sampling that can easily be heard in much of Andrés' discography. That's in no small part due to Dilla's role as a DJ with Slum Village, the hip-hop group that Yancey helped form in the late '90s.

Simultaneously, Andrés also managed to hook up with Kenny Dixon Jr., the mercurial sample-chopping house producer better known as Moodymann. Working under his wing, Andrés began crossing his stylistic

wires, and ultimately released a series of 12-inch singles via Dixon's KDJ and Mahogany Music imprints. Many of these are now rightly considered classics, with tracks like "313 Love" and "Material World" reconfiguring overlooked vinyl records into uptempo dance music via the fuzzy filters and low bit-rate of old-school sampler technology. Andrés still remained mostly a cult figure, but that changed significantly last year with the release of "New for U." The track hit it huge in clubs, with a subdued mixture of crisp disco rhythm and lush orchestration. A seasoned veteran by any measure, Andrés tends to view himself more as a hip-hop producer, which should make his set at Housepitality this week all the more interesting.

Housepitality presents Andrés
With Joel Conway and Tyrel Williams. 9 p.m. Wednesday, April 10, at F8. \$5-\$10; feightsf.com

OTHER WORTHY PARTY OPTIONS THIS WEEK

As You Like It with Iron Curtis at Public Works
9 p.m. Saturday, April 13. \$10-\$20; publicsf.com
Detroit and Chicago may be the popular birthplaces of techno and house, but it's actually the city of Berlin that is most relevant now. A large part of that is due to producers like Iron Curtis, who draws from the recent tradition of European house and combines it with the best aspects of classic dance music. His releases on labels like Rekids and 2020 Vision have a bright and jazzy sensibility that also translates into his far-reaching and well-seasoned DJ sets.

Sus: Sasha Go Hard, Brooke Candy, Sick Sad World at F8
10 p.m. Saturday, April 13. \$10-\$15; feightsf.com
If you've been on social media in the past year, chances are high that you've read the word "sus." This slang form of "suspect" (adjective, not noun) has enjoyed a renewed popularity in the past couple years due largely to the '90s revival and its associated underground hip-hop resurgence. Now, it's the name of a new event put on by the same goth- and trap-obsessed promoters behind Mission staple 120 Minutes. To kick it off, organizers have put together a handful of headliners: Chicago drill phenomenon Sasha Go Hard, hypersexualized Tumblr star Brooke Candy, and East Bay party starters Sick Sad World.

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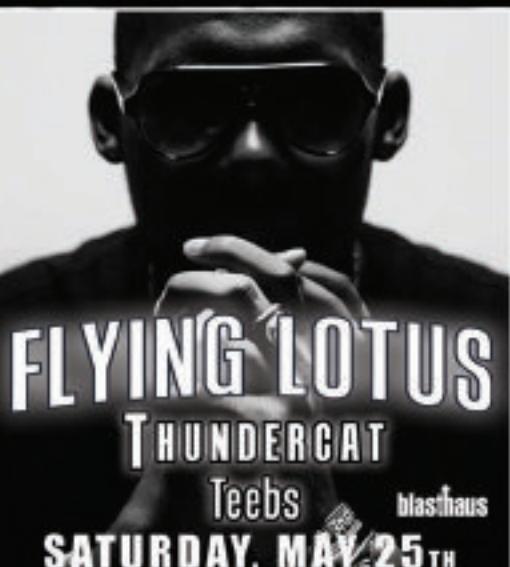
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▼ Music

When More Is More

Layers of instruments burble and blare in Mwahaha's chaotic synth-rock.

BY BYARD DUNCAN

It's a few days into this year's South by Southwest festivities, and the members of Oakland-based synth-rock band Mwahaha are 1,744 miles from Austin, sitting on well-worn couches at their Fruitvale studio. They drink shitty beer and smoke nicer-than-average cigarettes. Their collective demeanor is, in a word, un hurried. Topics of conversation include: the March 25 release of their self-titled debut and its unconventional, painstaking creation; a European tour, scheduled to begin in June; and why SXSW pretty much sucks the big one.

On the latter, guitarist Cyrus Tilton elaborates.

"We heard — but we didn't really think it was true — that you don't double-book SXSW showcases because it pisses them off," he says. Last year, when Mwahaha was invited to Austin, they made the mistake of accepting an additional offer to play at Warp Records' showcase — apparently a cardinal sin at the hyper-saturated festival. "So we show up to the official one that they invited us to, and the guy at the place is like, 'You're not playing tonight.'"

"We were pretty much escorted out," adds bassist Nathan Tilton, Cyrus's brother.

Lesson learned. But if ignorance about established protocols has pissed off a promoter or two, it's also imbued their music with an impressive, radiant density. Songs like "Rainbow Diamond" and "Love" are jammed with guitar noise, agonized vocals, and walls of hissing synths. Others, like "Rivers and Their Teeth," were built, then torn apart, then completely reassembled around something as simple as a five-second fraction of a riff. After 11 years of playing together (first under the moniker NED, then as Mwahaha), the Tiltons and lead singer Ross Peacock have hit a pleasing, if volatile, equilibrium; they are masters of crafting dark, cacophonous pop that's accessible in spite of itself.

That's not to say the project was easy — or even remotely efficient. The band members started recording the album in their studio about three years ago, then decided to start again from scratch when their first drummer

left. In 2011, they took their rough drafts to Eli Crews, the Oakland-based engineer behind tUnE-yArDs' *Whokill*. But because they kept zipping back to Fruitvale to re-track parts, the "mixing" ended up taking about two weeks. Things got a little tense.

"Some songs had as many as 80 tracks that weren't terribly well-organized," says Peacock. "It was a give-and-take. We [and Crews] had moments where we butted heads."

The album was finally released independently in December of 2011 (thus the SXSW appearance last year), and then picked up by Plug Research, an L.A.-based label that's home to artists like Bilal and Naytronix, the side-project of tUnE-yArDs bassist Nate Brenner. Having a boost from an actual label, Nathan Tilton says, is a welcome change for a band whose rehearsal space necessitates a couple of hefty security gates, and whose tour van is missing a window.

"Money is always an obstacle with starving musicians," he says, shrugging.

There is a silver lining, though. Having already recorded and tweaked its debut album, Mwahaha is well under way with a follow-up. The band will have ample opportunity in Europe to work out new the songs live, hopefully yielding more focused textures.

That's the theory, anyway. In their studio, Nathan Tilton sits down at a computer and cues up a few new tracks. The first, tentatively titled "I Drove All Night," gallops along in an odd time signature as synths blossom and blare. It's a Rubik's cube of a song, but when it clicks into place, the effect is dazzling. The next track, whose working title is "Autumn," is more restrained and even a little bouncy. True to Mwahaha form, it remains slightly off-kilter until a crisp melody emerges like a hanky pulled from a magician's pocket.

Nathan Tilton and the others listen intently, sipping their beers. They talk about how the new album will have "less hard turns" and "not so many abrupt changes." It will be more "pop."

But a quick glance reveals that there are already about 40 guitar parts stacked atop each other at times on these new tracks. And there are, by this reporter's count, no fewer than 11 synthesizers tucked into various corners of the 12x12-foot rehearsal space.

"None of us are properly trained musicians, so we're very reliant on textures and tones," Cyrus Tilton says. "When we find those textures and tones, we're not ready to get rid of them."

Mwahaha

Performs with Social Studies and Via Coma on Saturday, April 13, at Bottom of the Hill. 9:30 p.m., \$10-\$12; www.bottomofthehill.com.

The members of Mwahaha sometimes butt heads in the studio — but not in the diner.



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SAT 4/13	DAVE WORKMAN (4PM - 8PM) BARRY "THE FISH" MELTON BAND (9:30PM - 1:30AM)
SUN 4/14	BLUES POWER (4PM - 8PM) THE DOOR SLAMMERS (9:30PM - 1:30AM)
MON 4/15	THE BACHELORS
TUES 4/16	LISA KINDRED



MUSIC LISTINGS

▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by e-mail (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

HEAR THIS



Skatalites

Meghan Sepe

The Skatalites

9:30 P.M. WEDNESDAY, APRIL 10, AT BOOM BOOM ROOM. \$20; BOOMBOOMTICKETS.COM.

During the revolutionary '60s, the **Skatalites** first proselytized "Freedom Sound," a positive-vibration combo of groovy beats, soulful horns, and improvised solos. Their breezy international approach to dance music fused island sounds like calypso with American R&B. Hardcore Bob Marley fans will know the Skatalites supported the "One Love" legend's earliest adventures with the Wailing Wailers. Their ska beat rocksteady, which beat reggae, the genre's far more popular younger cousin. While most of the Skatalites' founding members have passed on, their music continues to thrive via an ever-evolving lineup that just dropped *Walk With Me*, a bright new album of mostly instrumental tracks. SAM PRESTIANNI

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MON 4/15
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CONCERTS

WED., APRIL 10

Paquito D'Rivera with Sérgio & Odair Assad: 8 p.m., \$22+
advance. UC Berkeley, Zellerbach Hall, 2430 Bancroft, Berkeley,
510-642-9988.

Shovels & Rope: W/ Denver, 8 p.m., \$14. Great American Music Hall,
859 O'Farrell, 885-0750.

THU., APRIL 11

The Airborne Toxic Event: W/ Nightmare Air, 8:30 p.m., \$25-\$27.
Warfield Theatre, 982 Market, 345-0900.

Dark Star Orchestra: 9 p.m., \$30. Great American Music Hall, 859
O'Farrell, 885-0750.

Foals: W/ The Neighbourhood, 8 p.m., \$35. The Fillmore, 1805
Geary, 346-6000.

Ute Lemper: The Bukowski Project: 7:30 p.m., \$35-\$75. SFJAZZ
Center, 205 Franklin St.

Philharmonia Baroque Orchestra: Heroic Theseus: 7:30 p.m.,
\$25-\$97. Herbst Theatre, 401 Van Ness, 392-4400.

Suicidal Tendencies: W/ Madball, Walking the Dead, 8 p.m., \$26-\$28.
The Regency Ballroom, 1290 Sutter, 673-5716.

FRI., APRIL 12

2 Chainz: W/ Chuckie, 8 p.m., \$35. Fox Theater - Oakland, 1807
Telegraph, Oakland, 510-548-3010.

Dark Star Orchestra: 9 p.m., \$30. Great American Music Hall, 859
O'Farrell, 885-0750.

Knife Party: 9 p.m., \$39.50-\$45. Warfield Theatre, 982 Market, 345-0900.

Lucero: W/ Langhorne Slim, 9 p.m., \$32.50. The Fillmore, 1805
Geary, 346-6000.

Max Raabe & Palast Orchester: 7:30 p.m., \$40-\$85. SFJAZZ Center,
205 Franklin St.

SAT., APRIL 13

Band of Horses: W/ The Olms, 8 p.m., \$38.50. Fox Theater - Oakland,
1807 Telegraph, Oakland, 510-548-3010.

Dark Star Orchestra: 9 p.m., \$30. Great American Music Hall, 859
O'Farrell, 885-0750.

Johnny Marr & The Healers: W/ Alamar, 9 p.m., \$41.50. The Fillmore,
1805 Geary, 346-6000.

Modestep: W/ Mimos, DJ Muggs, 9 p.m., \$29.50-\$39.50. Warfield
Theatre, 982 Market, 345-0900.

Max Raabe & Palast Orchester: 7:30 p.m. and 10 p.m., \$40-\$85.
SFJAZZ Center, 205 Franklin St.

SUN., APRIL 14

Bat for Lashes: W/ Nite Jewel, 8 p.m., \$25-\$27. The Regency Ballroom,
1290 Sutter, 673-5716.

Jello Biafra and the Guantanamo School of Medicine: W/ Harold
Ray Live in Concert, 8 p.m., \$16. Great American Music Hall, 859
O'Farrell, 885-0750.

Vicente Fernandez: 7 p.m., \$52.50-\$249.50. HP Pavilion, 525 W.
Santa Clara, San Jose, 408-287-9200.

Ben Howard: 8 p.m., \$39.50. The Fillmore, 1805 Geary, 346-6000.

Club Foot Orchestra: Accompanying Fritz Lang's *Metropolis*, 4 p.m.
and 7:30 p.m., \$20-\$30. SFJAZZ Center, 205 Franklin St.

Sing for America Foundation's Second Annual Benefit Concert:

Featuring the Sing for America Chorus with Ian Robertson, Lisa
Vroman, and Billy Valentine, 7 p.m., \$28. Palace of Fine Arts, 3301
Lyon, 567-6642.

MON., APRIL 15

A Day to Remember: W/ Of Mice & Men, Issues, 7:30 p.m., \$32-\$37.
Warfield Theatre, 982 Market, 345-0900.

Dead Can Dance: 7:30 p.m., \$55-\$95. Davies Symphony Hall, 201

ROCK

DANCE

Club X: 715 Harrison, 339-8686. "Electro Pop Rocks," w/ Ajapai, 9 p.m.

DNA Lounge: 375 11th St., 626-1409. Tokimonsta, MNDR, Astronautica,
DJ Dials, Balance, Freefall, 10 p.m., \$17.50-\$20.

F8: 1192 Folsom St., 857-1192. "Hospitality," w/ Andrés, Joel Conway,
Tyrel Williams, 9 p.m., \$5-\$10.

Il Pirata: 2007 16th St., 626-2626. "Synchronize," 10 p.m.

Monarch: 101 6th St., 284-9774. "Soul Phunktion," w/ resident DJs
Kimmie Le Funk, Primo, and M3, 9 p.m.

HIP-HOP

Skylar Bar: 3089 16th St., 621-9294. "Mixtape Wednesday," w/
resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Bazaar Cafe: 5927 California, 831-5620. Lauralee Brown, 7 p.m.

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Elbo Room: 647 Valencia, 552-7788. The Easy Leaves, These Old Wounds, Shake Your Peace!, 9 p.m.

The Independent: 628 Divisadero, 771-1420. Elephant Revival, Frank Fairfield, Bo & Lebo, 8 p.m., \$12-\$14.

HEAR THIS



Suicidal Tendencies

WITH MADBALL AND WAKING THE DEAD.

8 P.M. THURSDAY, APRIL 11.

AT THE REGENCY BALLROOM. \$26-28;

WWW.THEREGENCYBALLROOM.COM.

Thirteen years is a long time to wait between records, especially for a band that's technically been active the entire interim. Still, iconic thrash outfit

Suicidal Tendencies has found a way to squeeze some inspired juice from the break. 13, the title of the 32-year-old Venice Beach act's new album, doesn't just refer to the 13-year gap, but also its 13 tracks and March 2013 release date. On a thematic level, holding the unluckiest pair of digits up high is a classically Suicidal tactic. (Hell, the band did it before in 1990 with "Emotion No. 13.") In this group's hands, all of life's negatives — rage, repression, rejection, insanity — just mean quicker routes to therapeutic mosh pits and incensed guitar lines. Even "Institutionalized," the group's Pepsi-repping cult classic, is as liberating as it is pained. **REYAN ALI**

Mudhoney

WITH HOT LUNCH. 9 P.M. FRIDAY, APRIL 12.

AT SLIM'S. \$23; WWW.SLIMSPRESENTS.COM

Who'd have thought the Superfuzz Big-muff buzz would last so long? Twenty-five years after **Mudhoney**'s sludgy sarcasm set the tone for a powderkeg Seattle grunge scene, the band is still stammering out biting lyrics, still writing earworm hooks, still stomping hard on the distortion pedal after which its first EP was named. **Mudhoney**'s ninth album, *Vanishing Point*, rails against critics' darlings and milquetoast creatives on "Chardonnay"; sings (shouts, really) the praises of low expectations on "I Like it Small"; and pretty much always sounds like it was made by a basement of longhairs half the age of original members Mark Arm, Steve Turner, and Dan Peters. (Guy Maddison replaced original bassist Matt Lukin in 2000.) With its novel blend of blues and brutality, **Mudhoney** essentially became the first Seattle grunge band. If the members continue at this pace and temperament, they'll probably also be the last. **IAN S. PORT**

HIP-HOP

111 Minna Gallery: 111 Minna St., 974-1719. "Finally Some New Sh*t," with special appearances by Del the Funky Homosapien, Cellskii, and the HBK Gang, plus DJs Ruby Red I and Graham James, 10 p.m., free.

Skylark Bar: 3089 16th St., 621-9294. "Peaches," w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

Slim's: 333 11th St., 255-0333. SpaceGhostPurrp, Raider Klan, 9 p.m., \$14-\$16.

ACOUSTIC

Amnesia: 853 Valencia, 970-0012. Michael Musika & Eric Kuhn, Dresses, Farallons, 9 p.m., \$7-\$10.

Cafe Du Nord: 2170 Market, 861-5016. Slow Motion Cowboys, Eight Belles, Sean Lucy & Family, 8:30 p.m., \$8.

The Chapel: 777 Valencia St. Little Green Cars, Sparrows Gate, 9 p.m., \$12.

JAZZ

Le Colonial: 20 Cosmo, 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.

SFJazz Center: 205 Franklin St. "Hotplate," w/ Scheherazade (playing Gil Scott-Heron), 7:9 & 10:30 p.m., \$5-\$20.

Top of the Mark: One Nob Hill, 999 California, 616-6916. Stompy Jones, 7:30 p.m., \$10.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600. Spencer Day, 8 & 10 p.m., \$16-\$22.

INTERNATIONAL

Bissap Baobab: 337219th St., 826-9287. "Pa'Lante!," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.

Cafe Cocomo: 650 Indiana, 824-6910. Andy y Su Orquesta Callao, DJ Good Sho, 8 p.m., \$12.

REGGAE

Make-Out Room: 3225 22nd St., 647-2888. "Festival '68," w/ Revival Sound System, Second Thursday of every month, 9:30 p.m., free.

BLUES

The Saloon: 1232 Grant, 989-7666. P.A. Slim, 4 p.m.; Cathy Lemons, 9:30 p.m.

EXPERIMENTAL

Artists' Television Access: 992 Valencia, 824-3890. Hot Victory, 3 Synths I Cup, Tooth, 8 p.m., \$6.

The Luggage Store: 1007 Market, 255-5971. Lutra Lutra, Aram Shelton, 8 p.m., \$6-\$10.

FRIDAY 12

ROCK

Bottom of the Hill: 1233 17th St., 621-4455. "Let It Be / Let It Be," a night of Beatles and Replacements songs, 9:30 p.m., \$10-\$12.

Brick & Mortar Music Hall: 1710 Mission. Burnt Ones, Cosmonauts, Violent Change, The Garden, DJ Jackie Sugarlumps, 9 p.m., \$8.

Cafe Du Nord: 2170 Market, 861-5016. Return to Mono, Astral, Happy Fangs, Dreamtime, DJ Neil Martinson, 8:30 p.m., \$10-\$12.

DNA Lounge: 375 11th St., 626-1409. The Rocket Summer, The Classic Crime, Joe Brooks, 8 p.m., \$15-\$17.

Hemlock Tavern: 1131 Polk, 923-0923. Hazzard's Cure, Apocryphon,

Necrot, 9:30 p.m., \$8.

Slim's: 333 11th St., 255-0333. Mudhoney, Hot Lunch, 9 p.m., \$23.

Thee Parkside: 1600 17th St., 252-1330. Leftover Crack, Druglords of the Avenues, Rats in the Wall, Bum City Saints, 9 p.m., \$15.

DANCE

1015 Folsom: 1015 Folsom St., 431-1200. DJ Swamp, Sugarpill, Djunja, Danny Corn, Kitty-D, WolfBitch, VNDMG, Balance, Muppet Punk, 10 p.m., \$10 advance.

Amnesia: 853 Valencia, 970-0012. "Indie Slash," w/ DJs Danny White & Rance, 10 p.m., \$5.

BeatBox: 314 11th St., 500-2675. "#Homo," Second Friday of every month, 10 p.m., \$10 (free before 11 p.m.).

Cat Club: 1190 Folsom, 703-8964. "Dark Shadows," w/ DJs Daniel Skellington, Mz. Samantha, Melting Girl, and Unit 77, 9:30 p.m., \$7 (\$3 before 10 p.m.).

DNA Lounge: 375 11th St., 626-1409. "That '90s Dance Party," w/ DJs Devon, KidHack, Netik, Sparkle, and Sage, 10 p.m., \$7-\$9.

Elbo Room: 647 Valencia, 552-7788. "Last Nite: A 2000s Indie Dance Party," w/ Debaser DJs Jamie Jams & EmDee, 10 p.m., \$5-\$10.

Endup: 401 Sixth St., 646-0999. "Fever," w/ DJ NeonBunny, Erik Withakay, Nick Wolanski, DJ Cuervo, DJ Hawthorne, Jimmy Z, Glitter Ricky, 10 p.m., free before midnight.

F8: 1192 Folsom St., 857-1192. Black Asteroid, Milkplant, Tracer, DJ Clarity, Mr. Smith, Pyramidhead, 9 p.m., \$10 advance.

Harry Denton's Starlight Room: 450 Powell, 395-8595. "Between the Stars & Cable Cars," w/ DJ Ayukut & Dr. T, 9 p.m., \$10-\$20.

Long Star Saloon: 1354 Harrison, 863-9999. "Cubcake," w/ DJ Medic, Second Friday of every month, 9 p.m.

Mighty: 119 Utah, 762-0151. "Forward: 11-Year Anniversary," w/ Manik, Shiny Objects, Adnan Sharif, Bells & Whistles, Benjamin Vallery, William Wardlaw, Lisbona, Luis Reader, more, 10 p.m., \$10-\$20.

Monarch: 101 6th St., 284-9774. "Fag Fridays: FGAG," w/ DJs Tedd Patterson & David Harness, 9 p.m., \$15.

Project One: 251 Rhode Island, 465-2129. "Family," w/ Lee Coombs, The Freakazoids, Brass Tax DJs, 9 p.m., \$10-\$15.

Public Works: 161 Erie, 932-0955. "Resonate," w/ Jonwayne, Zeroh, Boats, Ruff Draft, Mophono, Citizen Ten, The Zap Tap, Bdot, Mr. MuddBird, Tone (in the main room), 10 p.m., \$7-\$10; "Icee Hot," w/ Gerd, Ghosts on Tape, Shawn Reynaldo, Rollie Fingers (in the OddJob loft), 10 p.m., \$5-\$10.

Rebel: 1760 Market, 431-4202. "Fix Yr Hair vs. Stay Gold: A Queer Dance Revolution," 10 p.m.

Ruby Sky: 420 Mason, 693-0777. Bingo Players, Pierce Fulton, 9 p.m., \$35-\$50 advance.

Temple: 540 Howard, 978-9942. Blue Orb Recordings Release Party, w/ John Destiny, Jonesy Jones, Dalen Poland, Joseph Lee, more, 10 p.m., \$15.

Underground SF: 424 Haight, 864-7386. "Push the Feeling," w/ Soft Metals (DJ set), Loose Shus, Yr Skull, Epicsauce DJs, 9 p.m., \$5.

HIP-HOP

John Collins: 138 Minna, 512-7493. "Heartbeat," w/ resident DJ Strategy, Second Friday of every month, 9 p.m., \$5 (free before 11 p.m.).

Manor West: 750 Harrison, 240-7558. "Fever Fridays," w/ DJs D-Sharp, Ry Toast, and Mackwell, 10 p.m., \$20.

State Bar: 2925 16th St., 558-8521. "The Hustle," w/ DJs Sake One & Sean G, Second Friday of every month, 9 p.m.

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SATURDAY APRIL 13TH 9PM \$15 (WORLD)
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GLOBALOCAL FEATURING: JUSTIN ANCHETTA (CD RELEASE) WILL MAGID TRIO DJ IZZY*WISE W/ LADYMN

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MONDAY APRIL 15TH 8:30PM \$12 (CABARET/STEAMPUNK)
WALTER SICKERT & THE ARMY OF BROKEN TOYS JAGGERY • UNWOMAN

TUESDAY APRIL 16TH 7:30PM \$12 (RAP/HIP-HOP) ALL AGES
KITTY JEL • TEENAGE SWEATER

WEDNESDAY APRIL 17TH 8:30PM \$12/\$14 (SOUL/SINGER-SONGWRITER)
LAURA MVULA

WEDNESDAY APRIL 17TH 7:30PM \$15 (ROCK/POP) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
HE IS WE / BEFORE THE BRAVE DYLAN JAKOBSEN

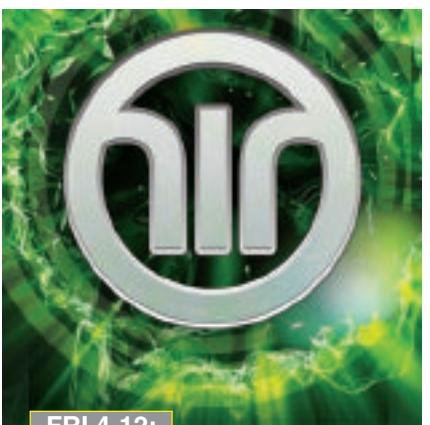
FRIDAY APRIL 19TH 7:30PM \$18 (ROCK/POP) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
KEITH HARKIN / TRACE BUNDY

FRIDAY APRIL 19TH 9:30PM \$10/\$12 (ROCK)
FILLIGAR STEAKHOUSE

SATURDAY APRIL 20TH 11:30PM \$7 (DANCE/ELECTRO)
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TOMMIE SUNSHINE

THU 4-18:

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FEAT. LIAM SHY,

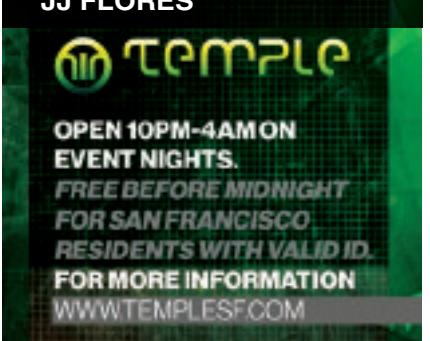
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FRI 4-19:

TUJAMO

SAT 4-20:

JJ FLORES



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HAPPY HOUR DAILY 3-7PM

ACOUSTIC

Amnesia: 853 Valencia, 970-0012. Country Jeb Boynton, Ghost and Gale, 7 p.m.**Bazaar Cafe:** 5927 California, 831-5620. "Sing Out of Darkness," American Foundation for Suicide Prevention benefit with Julie Mayhew, Gentry Bronson, Amy Obenski, Lizzie Karr, and Alan Monach, 7 p.m., donation.**The Chapel:** 777 Valencia St. Supermule, The Dustbowl Revival, The West Coast Ramblers, 9 p.m., \$10-\$12.**Make-Out Room:** 3225 22nd St., 647-2888. Mark Matos, Mark Nelsen, 7:30 p.m., \$8.

JAZZ

Cafe Claude: 7 Claude, 392-3505. Shelley MacKay, 7:30 p.m., free.**Cafe Royale:** 800 Post, 441-4099. Tristan Norton Quartet, 9 p.m.**San Francisco Community Music Center:** 544 Capp, 647-6015. Vijay Iyer, in concert & conversation, 6 p.m., free.**Savanna Jazz Club:** 2937 Mission, 285-3369. Carol Luckenbach, 7:30 p.m., \$8.**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Warren Hill, 8 & 10 p.m., \$26-\$35.

DANCE

BeatBox: 314 11th St., 500-2675. "Bearracuda," w/ DJ John LePage, 8 p.m., \$6-\$10.**Cat Club:** 1190 Folsom, 703-8964. "Club Gossip: Tribute to The Cure," w/ DJs Daniel Skellington, Panic, Damon, Shon, and Low-Life, 9 p.m., \$5-\$8 (free before 9:30 p.m.).**DNA Lounge:** 375 11th St., 626-1409. "Bootie S.F.," w/ DJs Mykill, Entyme, John!John!, Joseph Lee, Mr. Washington, and Myster C, plus Hubba Hubba Revue burlesque performers, 9 p.m., \$10-\$15. **Elbo Room:** 647 Valencia, 552-7788. "Tormenta Tropical," w/ Chief Boima, Matt Shadetek, Thornato, Shawn Reynaldo, Oro11, 10 p.m., \$5-\$10.**Endup:** 401 Sixth St., 646-0999. "Eclectricity," w/ Nick Wolanski, DJ Cuervo, Firestone, Filipside, 10 p.m.**The Hot Spot:** 1414 Market, 355-9800. "Love Will Fix It," w/ DJ Bus Station John, Second Saturday of every month, 10 p.m., \$5.**The Knockout:** 3223 Mission, 550-6994. "Debasé," w/ resident DJs EmDee, Jamie Jams, and Stab Master Arson, Second Saturday of every month, 9 p.m., \$5 (free before 11 p.m. if wearing flannel).**Mighty:** 119 Utah, 762-0151. "Salted," w/ Miguel Migs, Julius Papp, Jask, Julius the Mad Thinker, Keith Evan, 10 p.m., \$10 before 11 p.m.**Monarch:** 101 6th St., 284-9774. "Lollyland 4.0," w/ Space Cowboy DJs Brad Robinson, Kapt'n Kirk, 8Ball, Shooey, Tamo, and Russ, 9 p.m., \$10-\$20.**Public Works:** 161 Erie, 932-0955. "As You Like It," w/ Ewan Pearson, Iron Curtis, Conor, P-Play (in the OddJob loft), 9 p.m., \$10-\$15 adv.**Rickshaw Stop:** 155 Fell, 861-2011. "Cockblock," w/ DJs Ry Toast & China G, 10 p.m., \$10.**Ruby Skye:** 420 Mason, 693-0777. Project 46, Federico Scavo, Tall Sasha, Ks Thant, 9 p.m., \$20 advance.**The Stud:** 399 Ninth St., 863-6623. "Frolic: A Celebration of Costume & Dance," w/ DJs Shale Ari, R. Mutt, Switchblade, and NeonBunny, 8 p.m., \$8 (\$4 in costume).**Temple:** 540 Howard, 978-9942. "Picture Perfect," w/ Tommie Sunshine, Paul Hemming, Mike Teez, DJ ASAP, Commodore 69, Euphony, LeLion, One Source, A2D, more, 10 p.m., \$20.

HIP-HOP

111 Minna Gallery: 111 Minna St., 974-1719. "Back to the '90s," Second Saturday of every month, 9 p.m., \$10.**F8:** 1192 Folsom St., 857-1192. "Sus," w/ Sasha Go Hard, Sick Sad World, Chauncey CC, Santa Muerte, 10 p.m., \$10-\$15.**John Collins:** 138 Minna, 512-7493. "Second Saturdays," w/ resident DJ Matt Cali, Second Saturday of every month, 10 p.m., free.

ACOUSTIC

The Chapel: 777 Valencia St. Mount Eerie, Ashley Eriksson, 9 p.m., \$12-\$15.**Plough & Stars:** 116 Clement, 751-1122. "Bluegrass Bonanza," w/ White Water Ramble, Absynth Quintet, 9 p.m., \$6-\$10.**The Riptide:** 3639 Taraval, 759-7263. Matt Lax & Nearly Beloved, 9 p.m., free.**St. Cyprian's Episcopal Church:** 2097 Turk, 567-1855. The Accordion Babes Revue, 8 p.m., \$12-\$15.**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Leo Kottke, 8 p.m., \$35.

JAZZ

Cafe Claude: 7 Claude, 392-3505. Belinda Blair, 7:30 p.m., free.**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Josh Jones Latin Jazz Ensemble, 9 p.m.**Rasselas Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, 346-8696.

The Robert Stewart Experience, 9 p.m., \$7.

Savanna Jazz Club: 2937 Mission, 285-3369. Gina Harris & Torbie Phillips, 7:30 p.m., \$10.**Zingari:** 501 Post, 885-8850. Barbara Ochoa, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., 431-1200. Zion & Lennox, 8 p.m., \$25-\$50.**Bissap Baobab:** 3372 19th St., 826-9287. Misión Flamenca, Monthly live music and dance performances., Second Saturday of every month, 7:30 p.m.**Cafe Cocomo:** 650 Indiana, 824-6910. Orquesta Boringuen, DJ Luis Medina, 8 p.m., \$15.**Cafe Du Nord:** 2170 Market, 861-5016. "Globalocal," w/ Justin Ancheta, Will Magid Trio, DJ IzzyWise with LadyMn, 9 p.m., \$15.**Public Works:** 161 Erie, 932-0955. "Non Stop Bhangra: A Night Celebrating Vaisakhi," w/ DJs Jimmy Love, Rav-E, Sol Rising, and Ajit Singh, 9 p.m., \$10-\$15.**Red Poppy Art House:** 2698 Folsom, 826-2402. Trio Garufa, 7:30 p.m., \$12-\$15.

REGGAE

Pier 23 Cafe: Pier 23, 362-5125. Rocker-T & The Fyah Squad Band, DJ I-Vier, 10 p.m., \$10.

APRIL 13TH

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ROCK

Bottom of the Hill: 1233 17th St., 621-4455. Social Studies, Mwahaha, Via Coma, 9:30 p.m., \$10-\$12.**El Rio:** 3158 Geary, 282-3325. Mr. Thumb, Illogistical Resource Dept., Rule in Exile, 9 p.m., \$10.**Hemlock Tavern:** 1131 Polk, 923-0923. Sugar Candy Mountain, The Aerosols, Pale Blue Dot, 9:30 p.m., \$7.**The Knockout:** 3223 Mission, 550-6994. Tres Hombres, Rock N Roll Adventure Kids, 6 p.m., \$5.**Mezzanine:** 444 Jessie, 625-8880. Polica, Night Moves, 9 p.m., \$22.50.**Milk Bar:** 1840 Haight, 387-6455. Roadside Memorial, Saints of Ruin, Soror Church, The Surgeon Generals, DJs Creepy B & Vega Vop, 9 p.m.**Slim's:** 333 11th St., 255-0333. Tornado Rider, Full On Flyhead, Hell Fire, Stone Roots, 9 p.m., \$14.**Three Parkside:** 1600 17th St., 252-1330. Nothington, Civil War Rust, Cold Feelings, Mick Leonardi, 9 p.m., \$8.

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BLUES

Biscuit and Blues: 401 Mason, 292-2583. Sista Monica, 8 & 10 p.m., \$22. **Lou's Fish Shack:** 300 Jefferson St., 771-5687. Robert "Hollywood" Jenkins, 6 p.m. **The Saloon:** 1232 Grant, 989-7666. Dave Workman, Second Saturday of every month, 4 p.m.; Barry "The Fish" Melton Band, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., 275-2466. Rova Saxophone Quartet with Zeena Parkins, Miya Masaoka, Matt Small, and Mike Lockwood, playing new works by the composers of The Collected (Brent Miller, Adam Fong, Lisa Coons, and Denise Gilson), 7:30 p.m., \$10-\$15.

FUNK

Boom Boom Room: 1601 Fillmore, 673-8000. The Mike Dillon Band, Yogoman Burning Band, DJ K-Os, 9:30 p.m., \$10 advance. **Brick & Mortar Music Hall:** 1710 Mission Joy & Madness, Jordan & The Ritual, 9 p.m., \$15-\$20.

Neck of the Woods: 406 Clement St., 387-6343. The James Douglas Show, Punk Funk Mob, Sang Matiz, 9 p.m., \$10.

SUNDAY 14

ROCK

Amoeba Music: 1855 Haight, 831-1200. Tera Melos, 2 p.m., free. **Bottom of the Hill:** 1233 17th St., 621-4455. Local H, Picture Atlantic, 9 p.m., \$12.

Brick & Mortar Music Hall: 1710 Mission Next to Last, We Are/She Is, Windham Flat, 9 p.m., \$7-\$10.

DNA Lounge: 375 11th St., 626-1409. Crash Kings, French Cassettes, 8 p.m., \$10-\$12; Orgy, Vampires Everywhere!, Davey Suicide, 8 p.m., \$17-\$20.

Hemlock Tavern: 1131 Polk, 923-0923. Stab City, Big Long Now, Mammoth Eyes, 6 p.m., \$6.

DANCE

Elbo Room: 647 Valencia, 552-7788. "Dub Mission," w/ El000, DJ Sep, J-Boogie, 9 p.m., \$6 (free before 9:30 p.m.).

Endup: 401 Sixth St., 646-0999. "The Rhythm Room," w/ Robin S (live), DJ Pat Allen, Brian Salazar, Jason Tokita, Michael May, Mike Carpenter, Juze, DJ Gar, 8 p.m.

Holy Cow: 1535 Folsom, 621-6087. "Honey Sundays," w/ Honey Soundsystem & guests, 9 p.m., \$5.

The Independent: 628 Divisadero, 771-1420. Beardyman, DJ Real, 8 p.m., \$18-\$20.

The Knockout: 3223 Mission, 550-6994. "Sweater Funk," 10 p.m., free.

Q Bar: 456 Castro, 864-2877. "Twisted Mister," 10 p.m.

Temple: 540 Howard, 978-9942. "Baby Loves Disco," noon, \$15.

ACOUSTIC

Bazaar Cafe: 5927 California, 831-5620. Cello Bazaar, hosted by Sam Bass, 6 p.m., free.

Milk Bar: 1840 Haight, 387-6455. The Neckbeard Boys, 3 p.m., free.

Plough & Stars: 116 Clement, 751-1122. Seisiún with John Sherry & Kyle Thayer, 9 p.m.

San Francisco Community Music Center: 544 Capp, 647-6015. Sugar Rush: A Benefit Concert for Diabetes, American Diabetes Association fundraiser with Tom Rhodes, Lily Holbrook, Lou Evans, Katie Colpitts, Ziva Hadar, Matt Lucas, Robin Yukiko, Jeff Desira, Alex Jimenez, Lindy LaFontaine, Brian Bergeron, Jefferson Bergey, Stina da Silva, and Aaron Blyth, 8 p.m., \$15.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600.

JAZZ

Amnesia: 853 Valencia, 970-0012. Slim Jenkins, Second Sunday of every month, 9 p.m., \$7-\$10.

Jazz Bistro At Les Joulins: 44 Ellis, 397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Red Poppy Art House: 2698 Folsom, 826-2402. "Django Djazz Extravaganza," w/ Panique, DjangoSphere, 7:30 p.m., \$12-\$15.

Savanna Jazz Club: 2937 Mission, 285-3369. Savanna Jazz Jam with Benn Bacot, 7 p.m., \$5.

INTERNATIONAL

Atmosphere: 447 Broadway, 788-4623. "Hot Bachata Nights," w/ DJ El Guapo, 5:30 p.m., \$10 (\$15-\$20 with dance lessons).

EXPERIMENTAL

Center for New Music: 55 Taylor St., 275-2466. Ensemble Pamplemousse: Blocks, 7:30 p.m., \$8-\$10.

The Lab: 2948 16th St., 864-8855. "Beautiful Noise 02," w/ Hare and Arrow, Slope 114, Joel Dittrich, 8 p.m., \$6-\$10.

SOUL

Boom Boom Room: 1601 Fillmore, 673-8000. "Deep Fried Soul," w/ DJs Boombastic & Soul Sauce, 9:30 p.m., \$5.

MONDAY 15

ROCK

Elbo Room: 647 Valencia, 552-7788. Cumstain, Cobalt Cranes, Burnt Thrones Club, 9 p.m., \$6.

The Knockout: 3223 Mission, 550-6994. Pookie & The Poodlez, Sharky Coast, Quaaludes, DJ Mash Mash, 9 p.m., \$6.

DANCE

Brick & Mortar Music Hall: 1710 Mission Keys N Krates, UltraViolet, Bel3ver, Bogi, Ryury, Non Sequitur, 9 p.m., \$8-\$10.

ACOUSTIC

Bottom of the Hill: 1233 17th St., 621-4455. The Lonely Wild, Joseph Childress, Cazadero, 9 p.m., \$10.

Make-Out Room: 3225 22nd St., 647-2888. "Sad Bastards Club," w/ Eric Shea, Brian Belknap, Theresa Sawi, Robyn Miller, Tom Heyman, 7:30 p.m., free.

JAZZ

Le Colonial: 20 Cosmo, 931-3600. Le Jazz Hot, 7 p.m., free.

The Union Room at Biscuits and Blues: 401 Mason, 931-6012. "The Session: A Monday Night Jazz Series," pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

CABARET

Cafe Du Nord: 2170 Market, 861-5016. Walter Sickert & The Army of Broken Toys, Jaggery, Unwoman, 8:30 p.m., \$12.

TUESDAY 16

ROCK

Bottom of the Hill: 1233 17th St., 621-4455. Ozma, The Trophy Fire, Finish Ticket, 9 p.m., \$15.

DNA Lounge: 375 11th St., 626-1409. The Agonist, Casket of Cassandra, Discordia, Cultural Warfare, 7:30 p.m., \$10-\$12.

El Rio: 3158 Mission, 282-3325. Mosaics, There's Talk, Magic Fight, 8 p.m., \$5.

Hemlock Tavern: 1131 Polk, 923-0923. Gladys, The Funs, Sweat Lodge, 8:30 p.m., \$6.

The Knockout: 3223 Mission, 550-6994. Condition, The Light, Filthchain, Xeroxide, DJ Joe Smith, 9:30 p.m., \$6.

Slim's: 333 11th St., 255-0333. Reignwolf, 8:30 p.m., \$15.

DANCE

Aunt Charlie's Lounge: 133 Turk, 441-2922. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Q Bar: 456 Castro, 864-2877. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

HIP-HOP

Cafe Du Nord: 2170 Market, 861-5016. Kitty, 7:30 p.m., \$12.

JAZZ

Verdi Club: 2424 Mariposa, 861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600. Molly Ringwald, 8 p.m., \$25-\$45.

INTERNATIONAL

Bissap Baobab: 3372 19th St., 826-9287. Zouk Lambada Social, 9:30 p.m., \$5.

Brick & Mortar Music Hall: 1710 Mission. Israel 65th Independence Day Party, w/ The Peatot, Sol Tevl, 8 p.m., \$10-\$20.

The Cosmo Bar & Lounge: 440 Broadway, 989-3434. "Conga Tuesdays," 8 p.m., \$7-\$10.

Elbo Room: 647 Valencia, 552-7788. "Brazilian Wax," w/ DJs Carioca & Lucio K, Third Tuesday of every month, 9 p.m., \$7.

REGGAE

Amnesia: 853 Valencia, 970-0012. Titan Ups, 9 p.m. continues through April 30.

EXPERIMENTAL

Center for New Music: 55 Taylor St., 275-2466. sfSoundSalonSeries: The High and Low, w/ Tinnitus Insect Volume Knobs, Paul Hoskin & Friends, 7:49 p.m., \$7-\$10.

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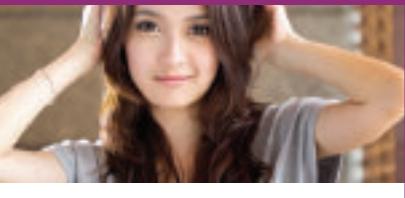
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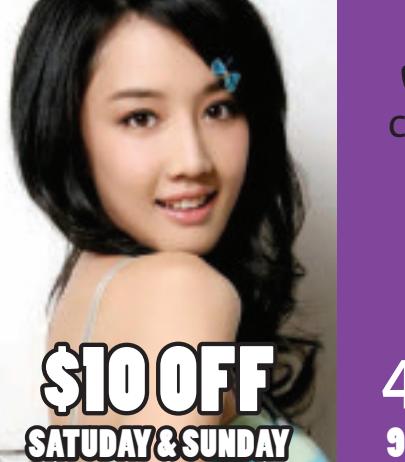
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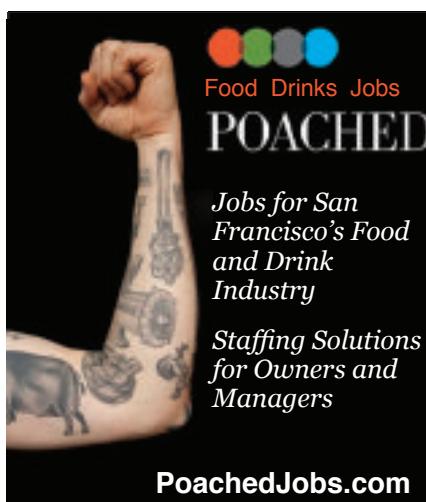
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